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GREEK THEMES IN MODERN MUSICAL SETTINGS

PART VI

ATTIS
A SYMPHONIC POEM

BY

ALBERT A. STANLEY

UNIVERSITY OF MICHIGAN

New York

THE MACMILLAN COMPANY

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1924

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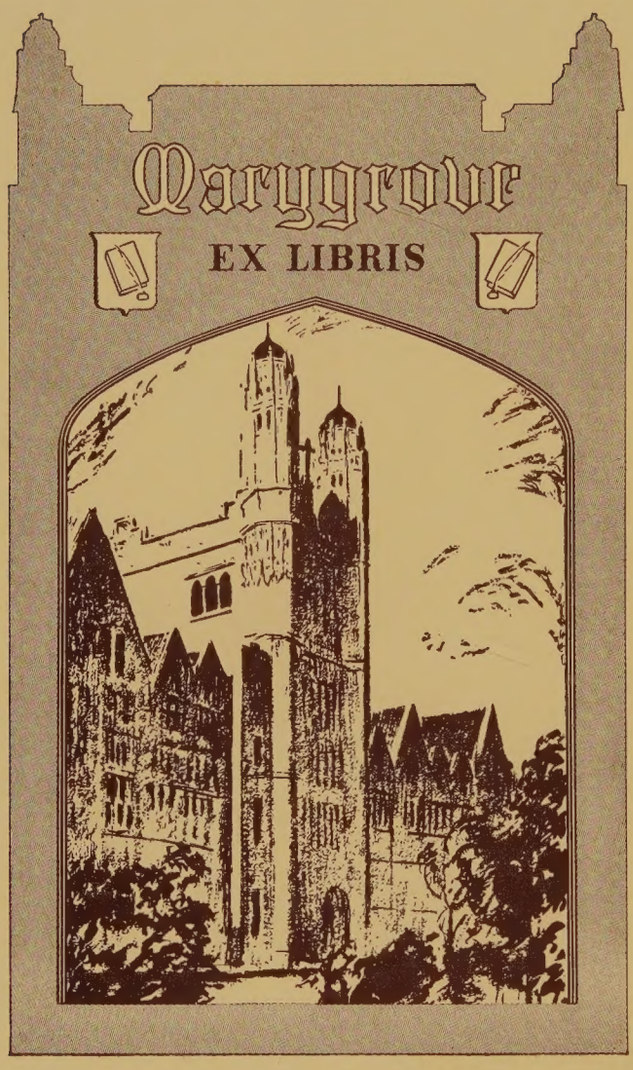
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PART VI

ATTIS
A SYMPHONIC POEM

ATTIS: A SYMPHONIC POEM

Attis, a beautiful Greek youth full of dreams and fancies, passionate, eager for new experiences, suddenly determines to sail away across the sea to Phrygia, there to become a priest of Cybele, goddess of the earth.

Scarcely has he arrived at this decision when he experiences one of those revulsions of feeling common to unregulated natures. Thoughts of home and all that he must leave behind, mingled with premonitions of disaster, crowd upon him, and for the moment he hesitates. Soon, however, he comes back to his first resolve; and, together with a company of youths whom his enthusiasm has inspired, he goes on board ship and resolutely sets sail.

As the voyage nears its end tender memories fill his heart with sadness. At the first sight of land there is an outburst of joy, but as Attis touches the shore he is again overcome by thoughts of home. Returning to his purpose, he summons his companions to follow, and they press on to the sacred grove in the still depths of which rises the temple of Cybele.

They approach the shrine as dusk comes on, and discover to their dismay a stone image where they had expected to find the beautiful goddess. The image of the goddess gives no sign of welcome, but stands grim and silent in the gathering shadows. Filled with vague distrust, but not despairing, they turn sorrowfully away. But they cannot yet give up the hope that the great goddess of the earth will by some visible sign show her acceptance of their worship, and again they approach the shrine with chanting.

Before they reach the temple, the air seems to be pervaded by a strange influence that dulls all thought of self, and moves them with a new and irresistible impulse. All about them is soft music, which gradually takes on the character of a dance.

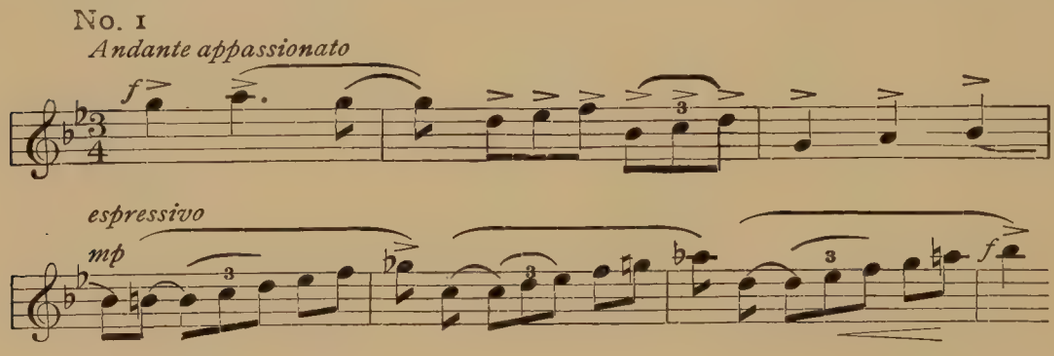
As the music increases in intensity, the youths, drawn on by its stirring rhythms, move more and more quickly. Frenzy takes

possession of all; the dance becomes a wild and fearful orgy. At length, utterly exhausted, Attis sinks down, senseless, upon the ground.

As he comes to himself, he seems to hear an old melody of the homeland wafted over the seas. Responding to its suggestions he resolves to seek again his home and kindred. But Cybele, angered at the inconstancy of her devotee, unyokes a lion from her chariot, and bids him frighten the wavering Attis into submission. The youth, terror-stricken, flees to the shrine, and gives himself forever to the service of the Goddess.

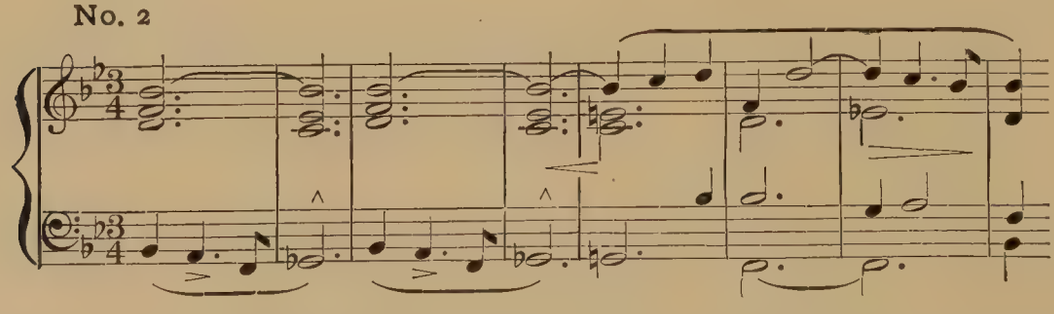
The Attis is written in the modern form of the symphonic poem, and is scored for the full concert orchestra. The subject, taken from Catullus, has been given a free interpretation, in order that a proper musical sequence might be made possible.

The first theme, the Attis motive, G minor, *andante appassionato*, 3–4 time, — stated by the violins, violas, and 'celli — aims



at the portrayal of the successive steps by means of which Attis arrives at the determination to become a votary of Cybele.

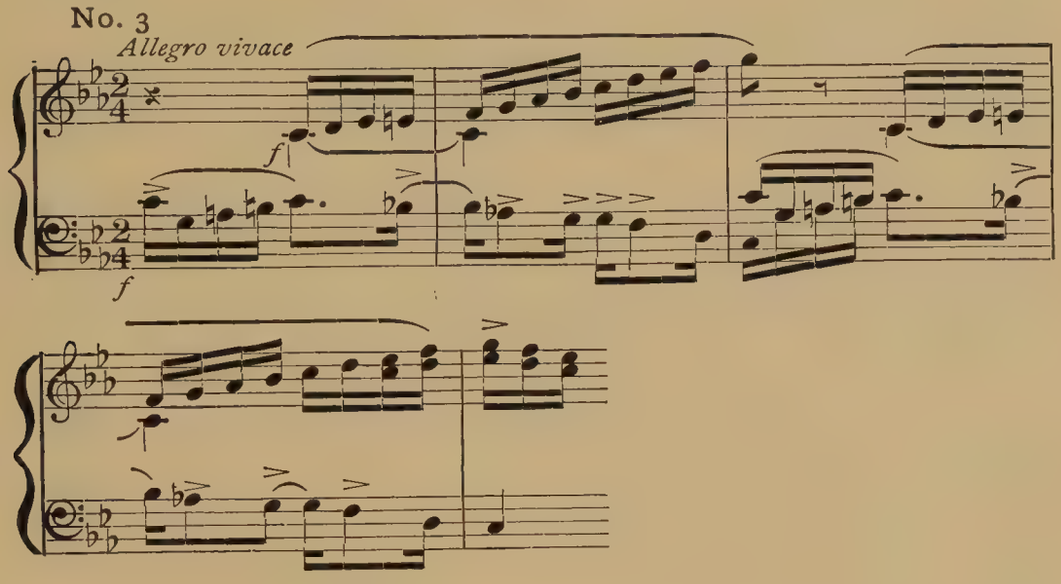
Then follows a quieter motive (*poco adagio*) for clarinet, horns, and English horn, expressive of the tender emotions which he experiences as soon as he comes to his decision:



This is violently interrupted by a sharp incisive figure for the violins, which leads eventually to the first theme of the second

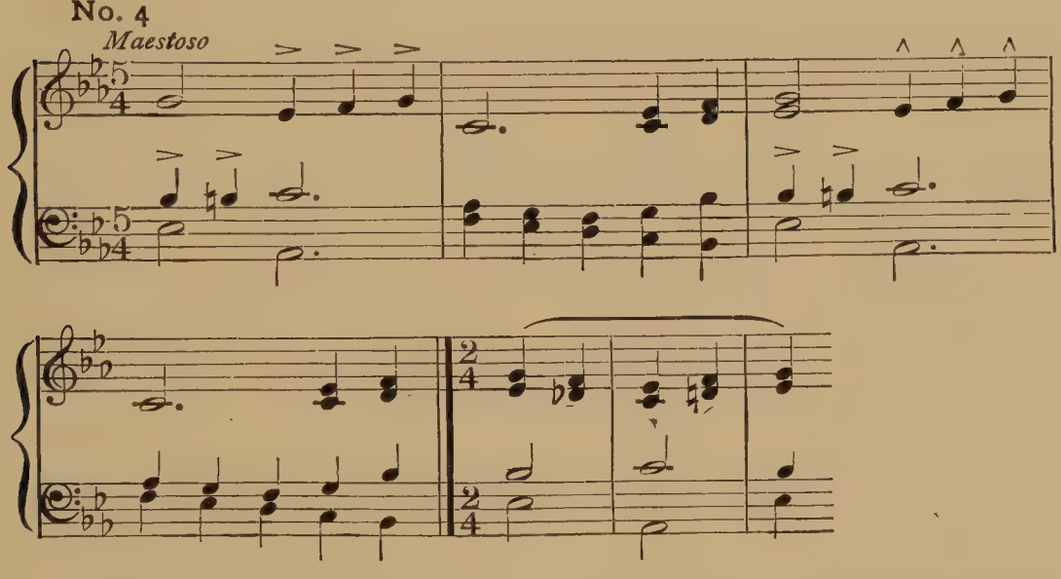
division, the sea voyage — C minor, *allegro ma non troppo;* 2–4 time:

No. 3



The second subject — in E flat major — is expressive of the nobler side of Attis's character, and has national suggestion through the incorporation of metrical structure essentially Greek (5–4 time):

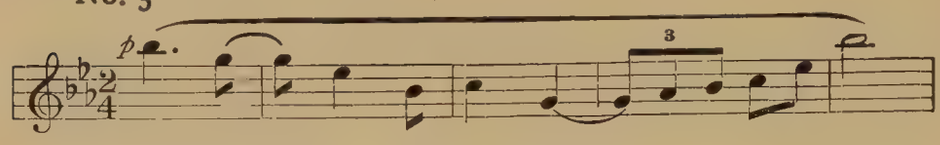
No. 4



In the short "free fantasia" which now follows — the first part not being repeated — several purely musical themes are introduced leading to a variant of the Attis motive, which now takes on a somewhat dreamy and sorrowful character. The theme soon develops into a canonic duo between the oboe and English horn.

This is followed in turn by a contemplative theme for flute, oboe, and English horn:

No. 5

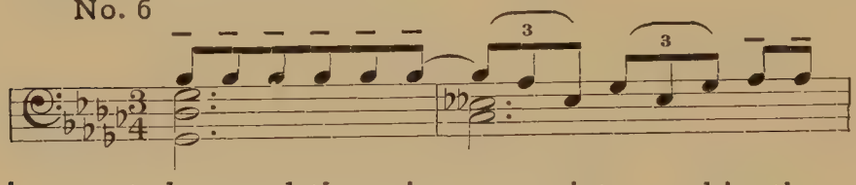


These themes are accompanied by a figure suggestive of the movement of the waves, and are hushed by the cries of "Land!" announced by blasts of the horns, repeated by the strings. At the third call the full orchestra responds with a statement of the Attis motive (*maestoso*). The *reprise* now follows.

As the vessel touches the shore, Attis, overcome by tender memories, looks questioningly across the seas towards home. This mood is expressed by a quiet theme for the muted strings, — E major, *poco adagio* — leading into solos for violin and 'cello, while the strings sustain a dominant seventh chord. This is followed by a choral-like theme played by the wood wind — F minor, *maestoso* — which, rising to a climax on *ff* chords for the brass, finally sinks into subdued harmonies as Attis and his companions stand awe-struck before the insensate image.

The Prayer motive — G flat major, *adagio*, 3-4 time — is given out by the bass clarinet accompanied by violas and 'celli *pp*, and

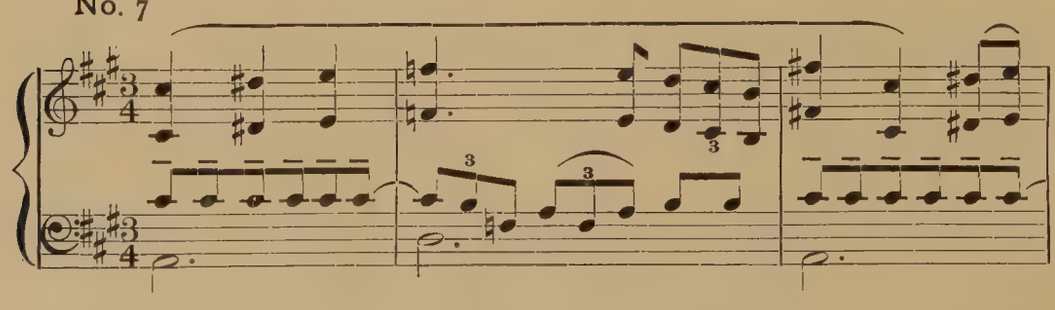
No. 6



is repeated several times in appropriate combinations.

As there comes no response, the desire for some answer to the prayer is voiced by the strings, in a second subject, in conjunction with the "Prayer" motive:

No. 7



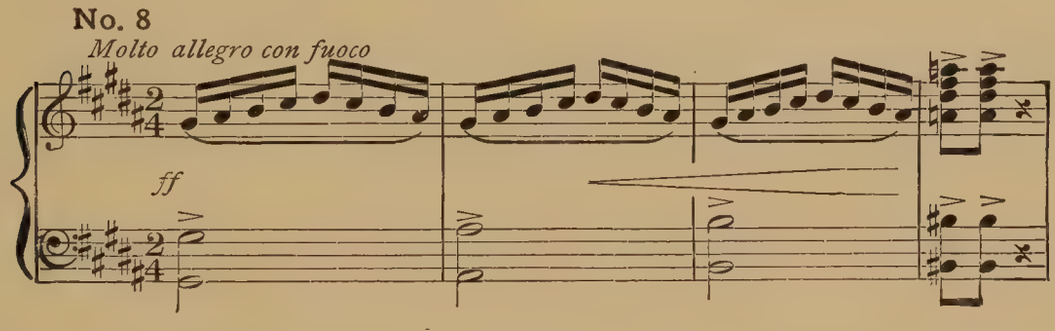
The theme dies away and the choral chant is repeated in F sharp minor. At the conclusion of this movement, just as the

Prayer motive should enter again, the violins sustain B natural while a harsh dissonance resolving by an upward chromatic leading of the lower voice is followed by a figure, which, after three repetitions, leads directly into a dance — G major, *allegro con brio*, 3-4 time — based on the Prayer motive and its counter-subject.

This dance, written in a free adaptation of the Minuet form, gradually develops into a wild Bacchanale. As the change takes place the tonality grows vague and the rhythms become more and more agitated. All the themes already heard are introduced, but so transformed that they stand as expressions of the swift play of passion, which has brought about so complete a debasement of their better natures.

As the orgiastic music ceases, a long sustained tone in the violins leads into the next movement — B major, *poco andante molto espressivo*, 5-4 time. The flute gives out a quaint Greek theme — a quotation from the Hymn to Apollo. A solo horn answers with the Attis motive.

Again the Greek melody is heard, this time answered by the strings — eventually by the full orchestra — in a concise statement of the principal themes of the introductory division. As the concluding measures are about to end in a full cadence, the Finale — G sharp minor, *allegro vivace, quasi presto*, 2-4 time —



with its turbulent figures interrupts it, and we are precipitated directly into the struggle which finally results in driving Attis and his companions back to the service of Cybele. As if to heighten the awful situation, a short episode for horns and wood wind is introduced — one glimpse of their despair — leading to a final statement of a part of the Attis theme.

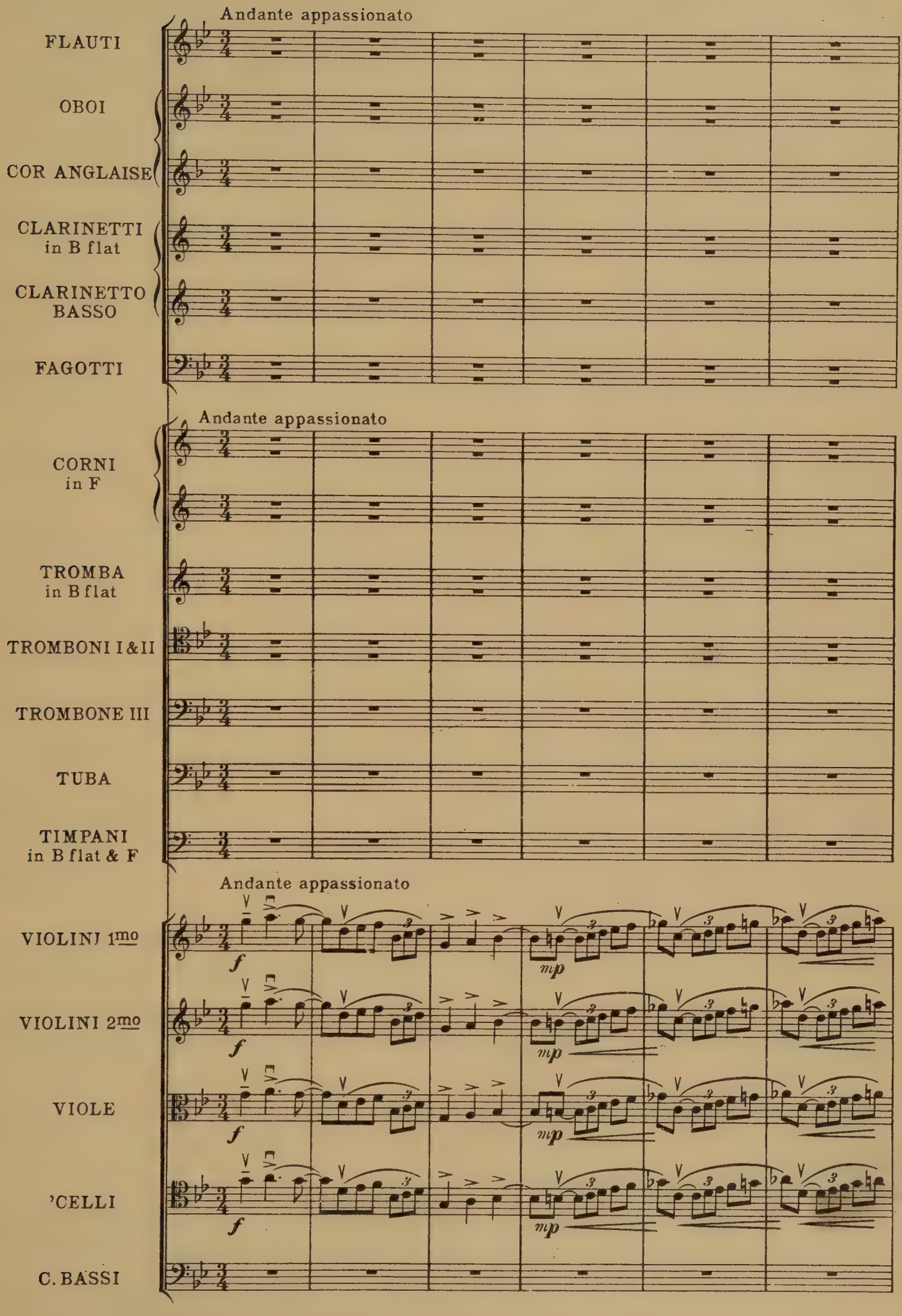
With a few subdued measures the work is brought to a close; the future course of events is left to the imagination.

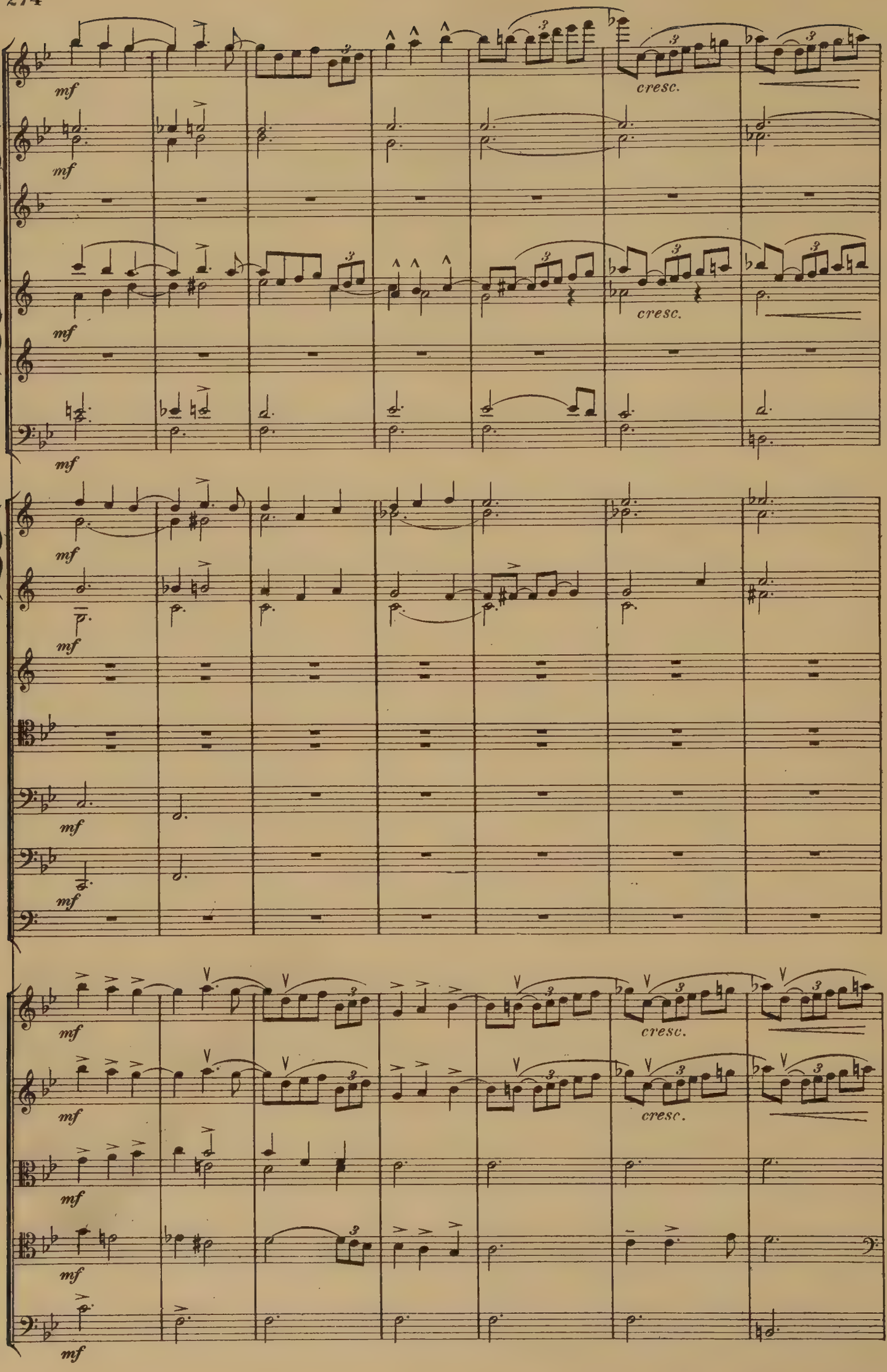
INSTRUMENTS FOR THE ATTIS

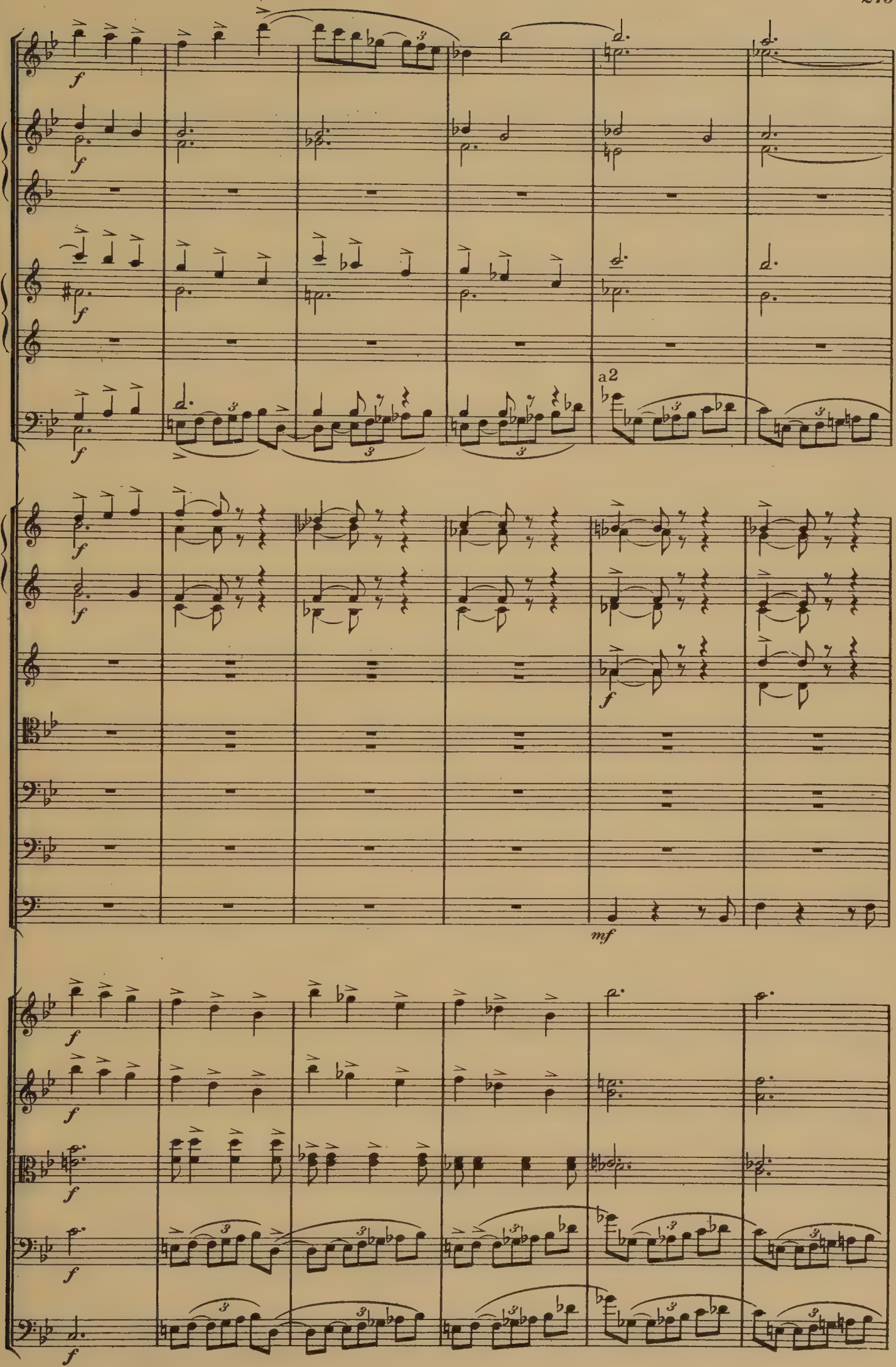
The instruments called for in Attis are as follows:

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 Clarinets
1 Bass Clarinet
2 Bassoons
4 Horns
2 Trumpets
3 Trombones
1 Tuba
2 Kettle Drums
Cymbals
Bass Drum
Triangle
Tam Tam
Tambourine
Harp
Organ
1st Violins
2nd Violins
Violas
Violoncellos
Contra Basses

ATTIS
SYMPHONIC POEM

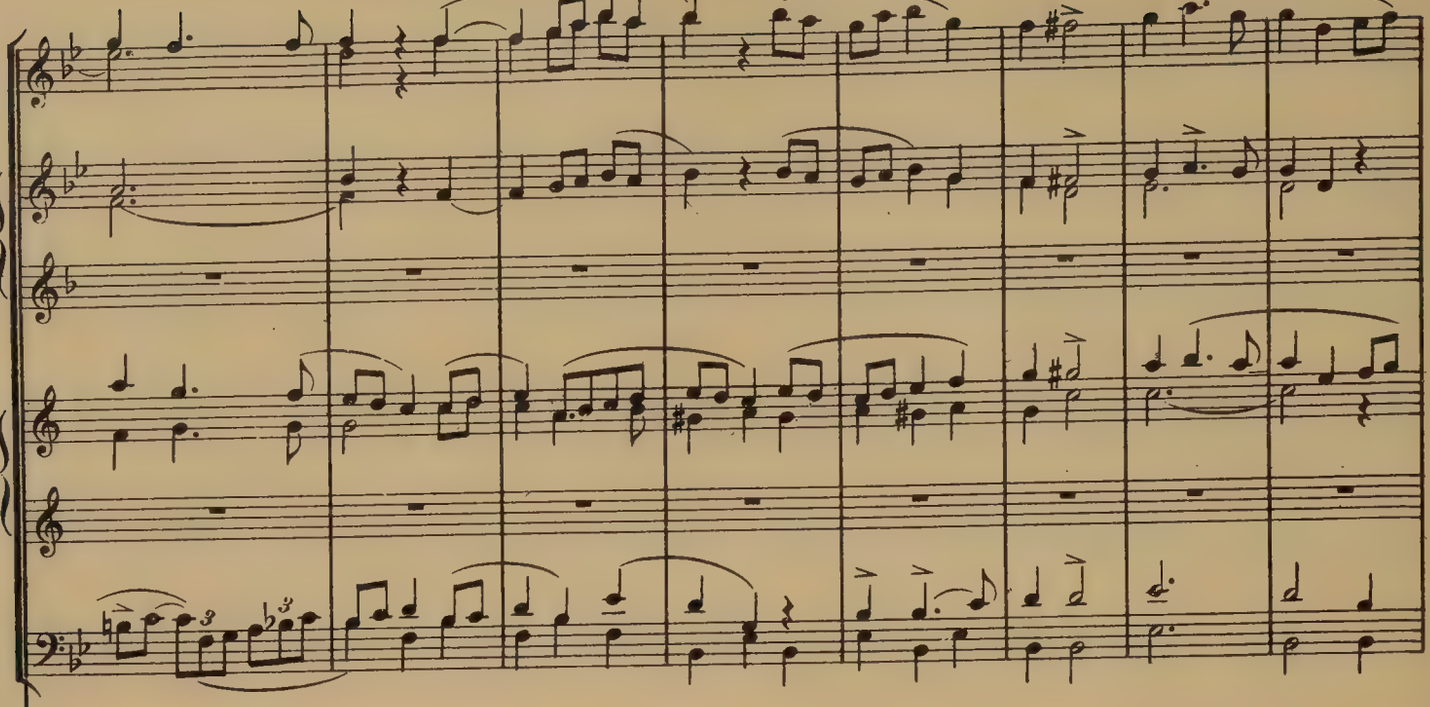



mf
cresc.

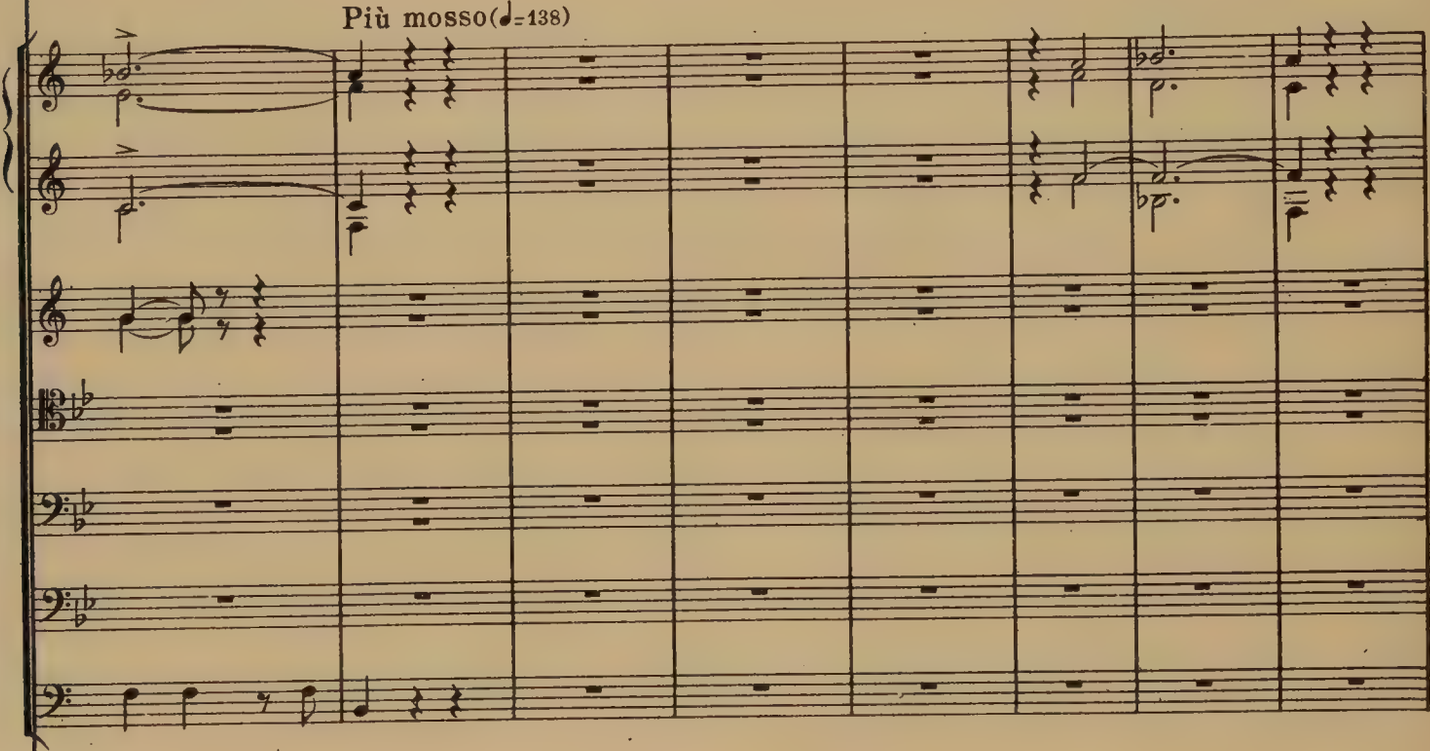

a2
mf

Più mosso (♩=138)

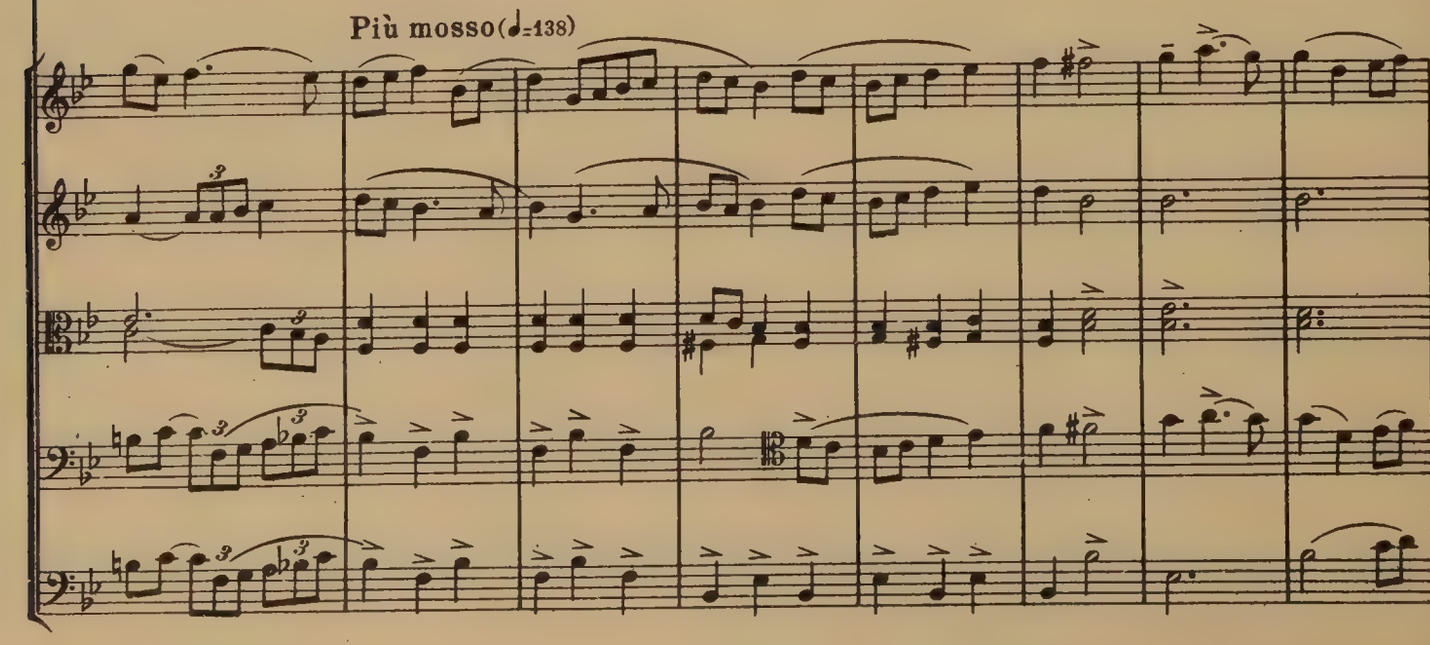
a 2

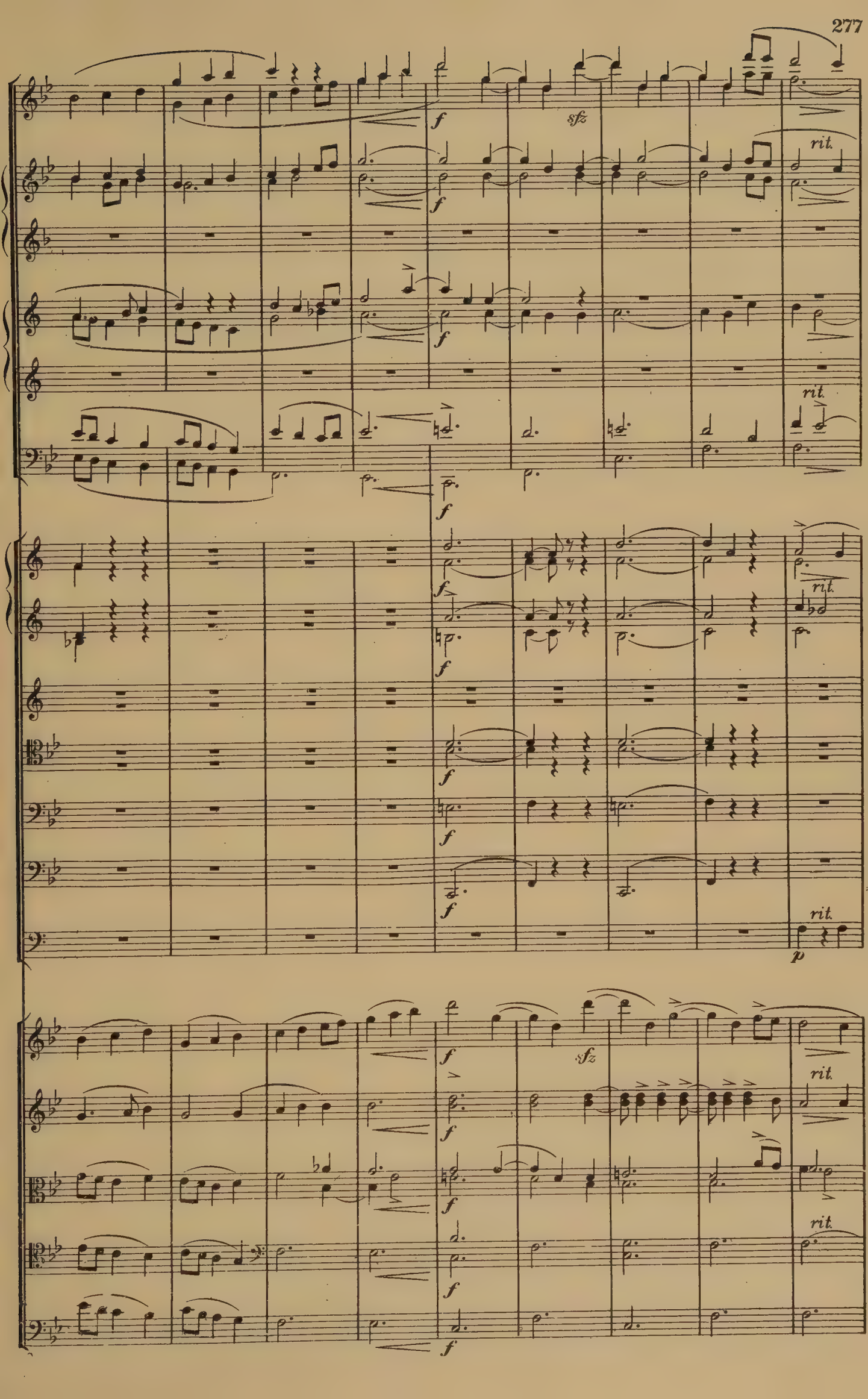


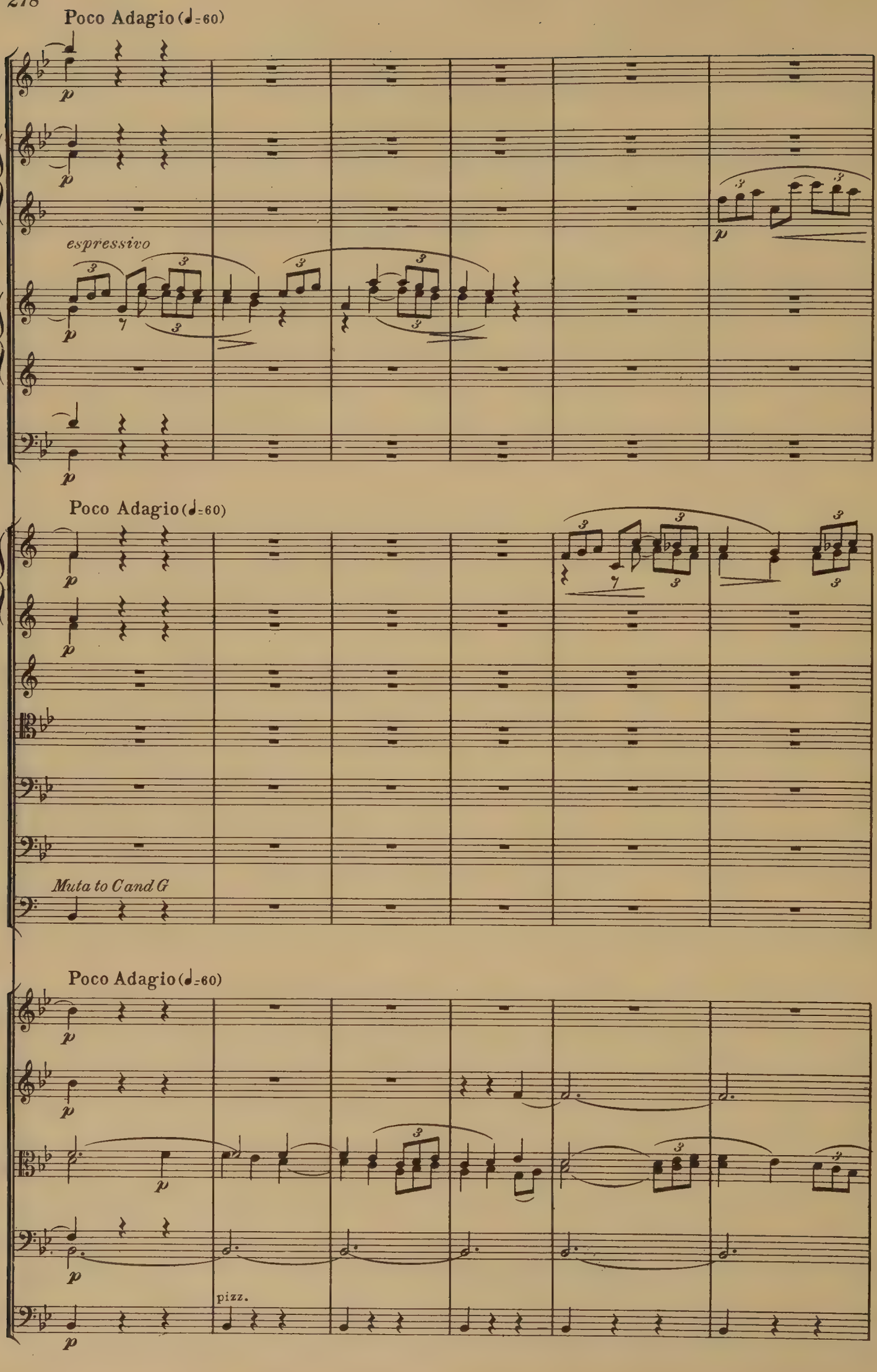
Più mosso (♩=138)

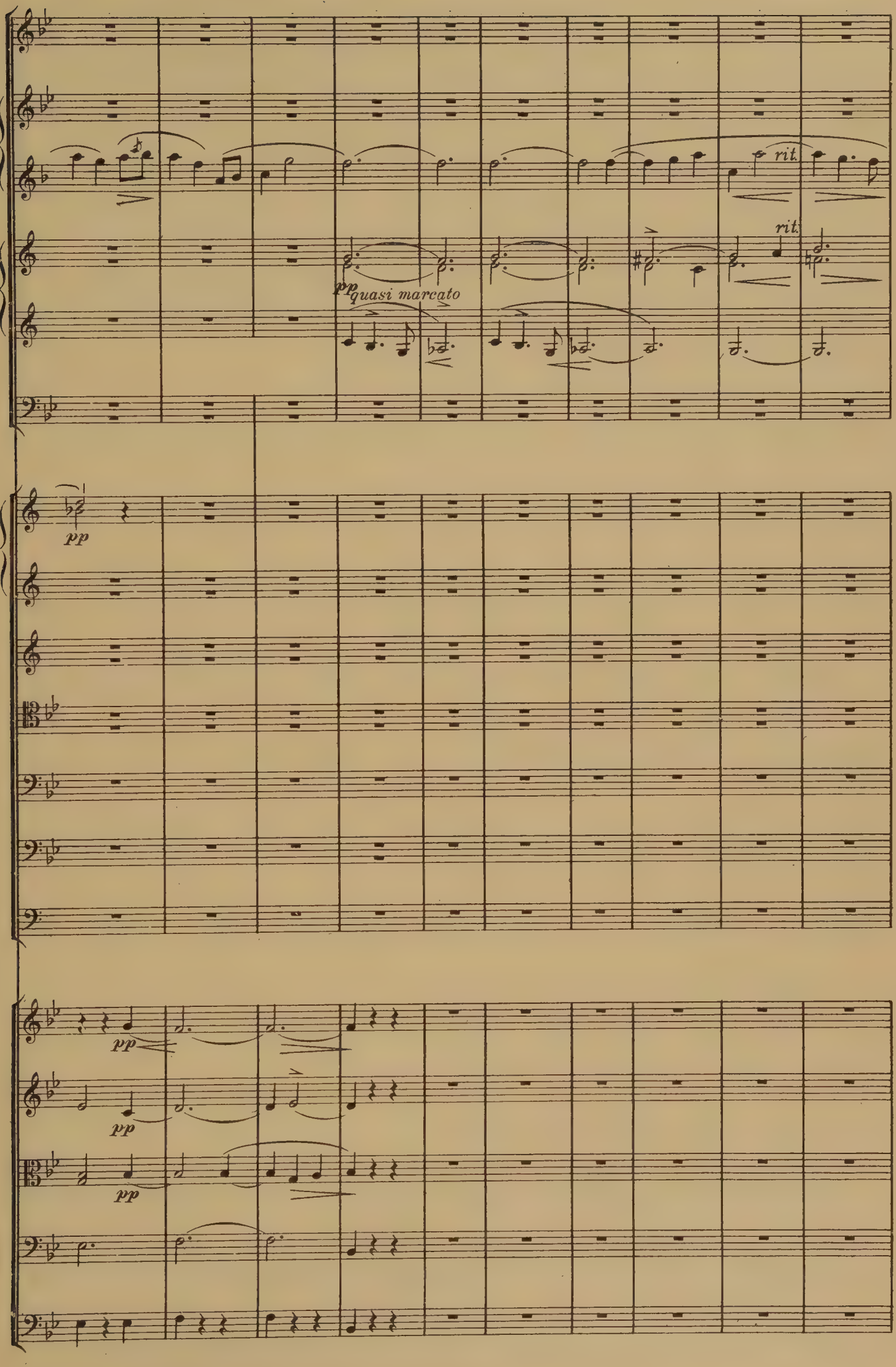


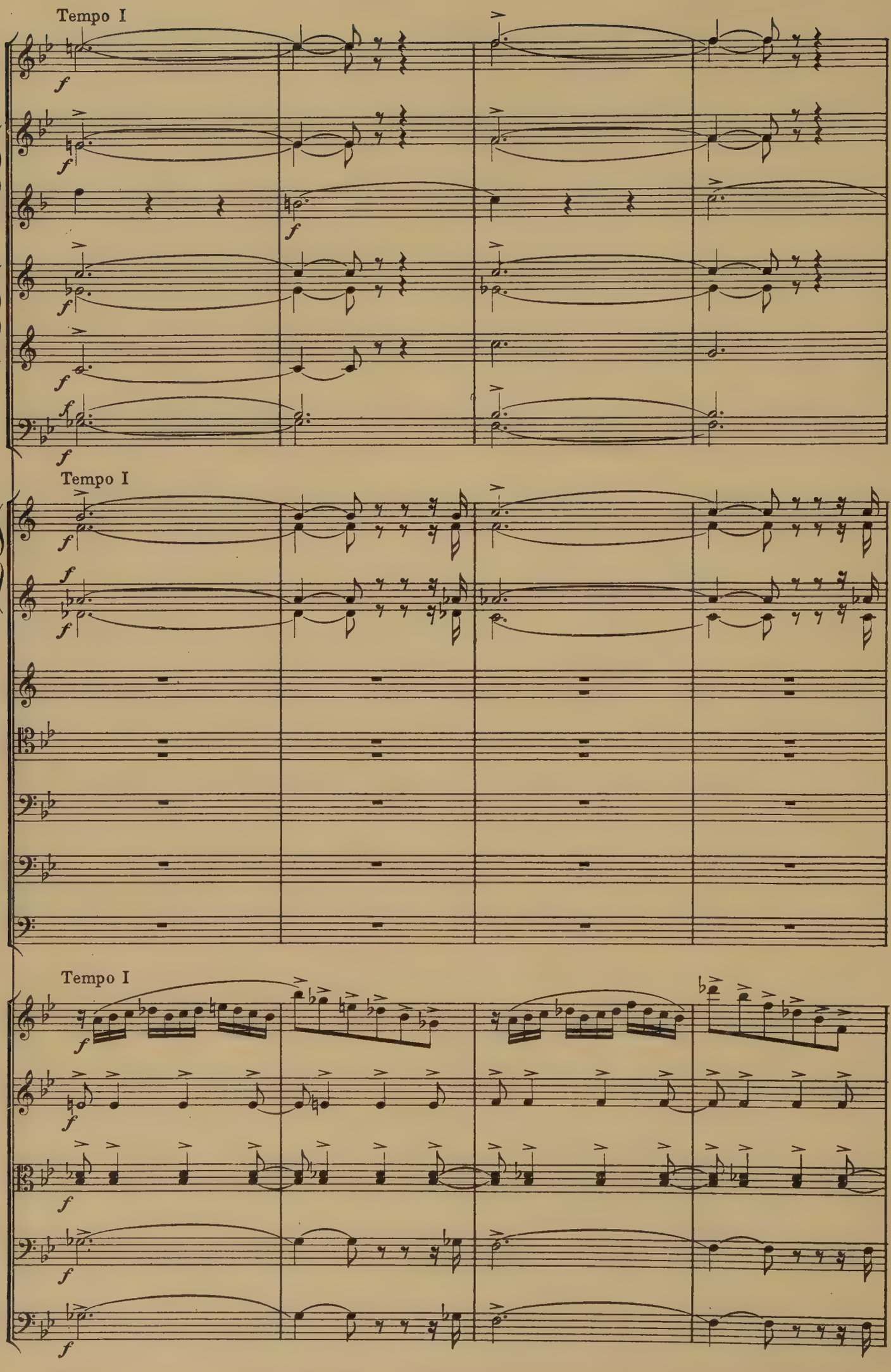
Più mosso (♩=138)

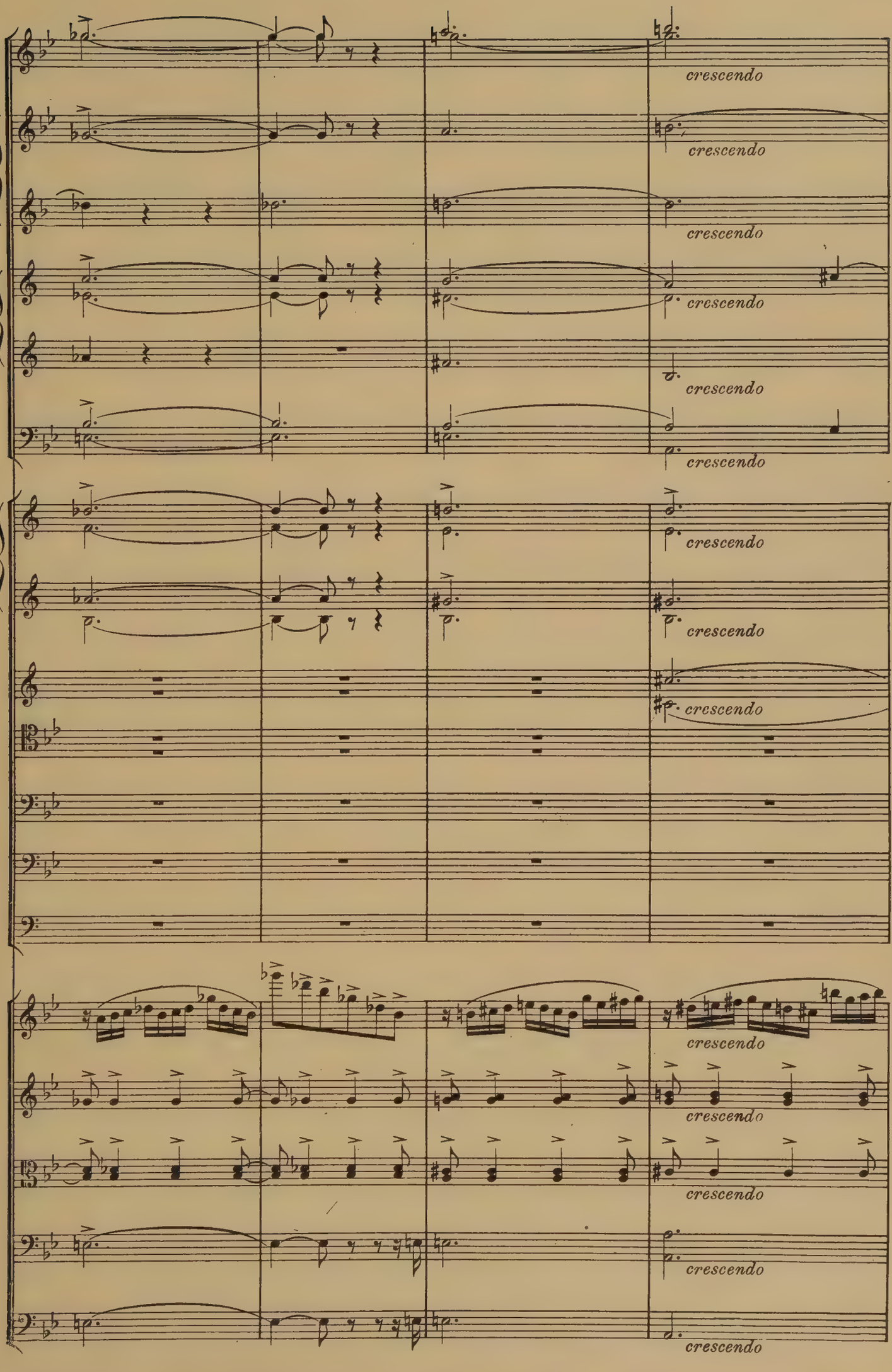



f
sfz
rit.
f
rit.
f
f
rit.
f
f
f
rit.
p
f
sfz
rit.
f
rit.
f


Poco Adagio (♩=60)
p
espressivo
Poco Adagio (♩=60)
Muta to C and G
Poco Adagio (♩=60)
pizz.


rit.
rit.
pp
quasi marcato
pp
pp
pp
pp


Tempo I
Tempo I
Tempo I


crescendo
crescendo
crescendo
crescendo
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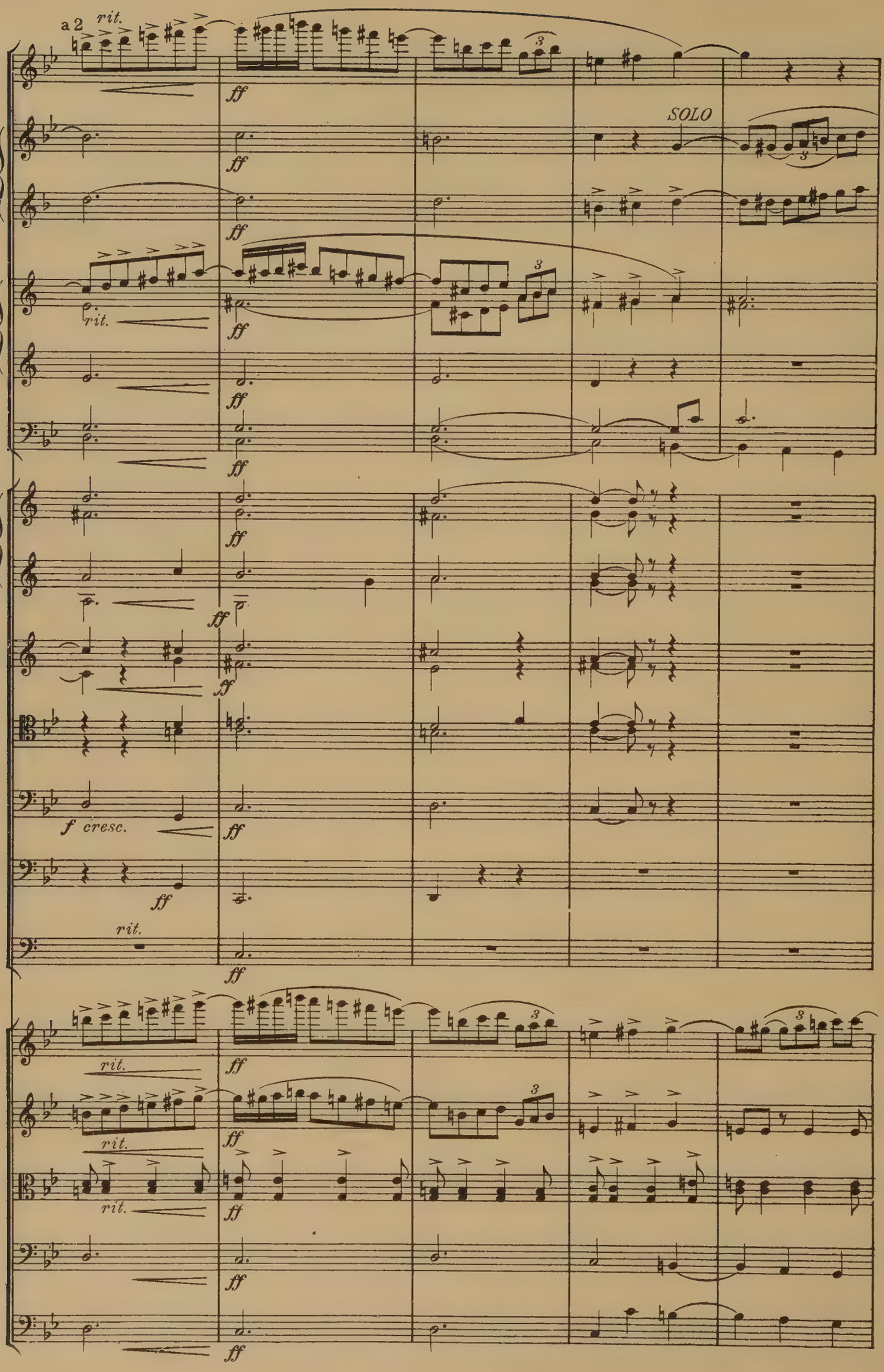
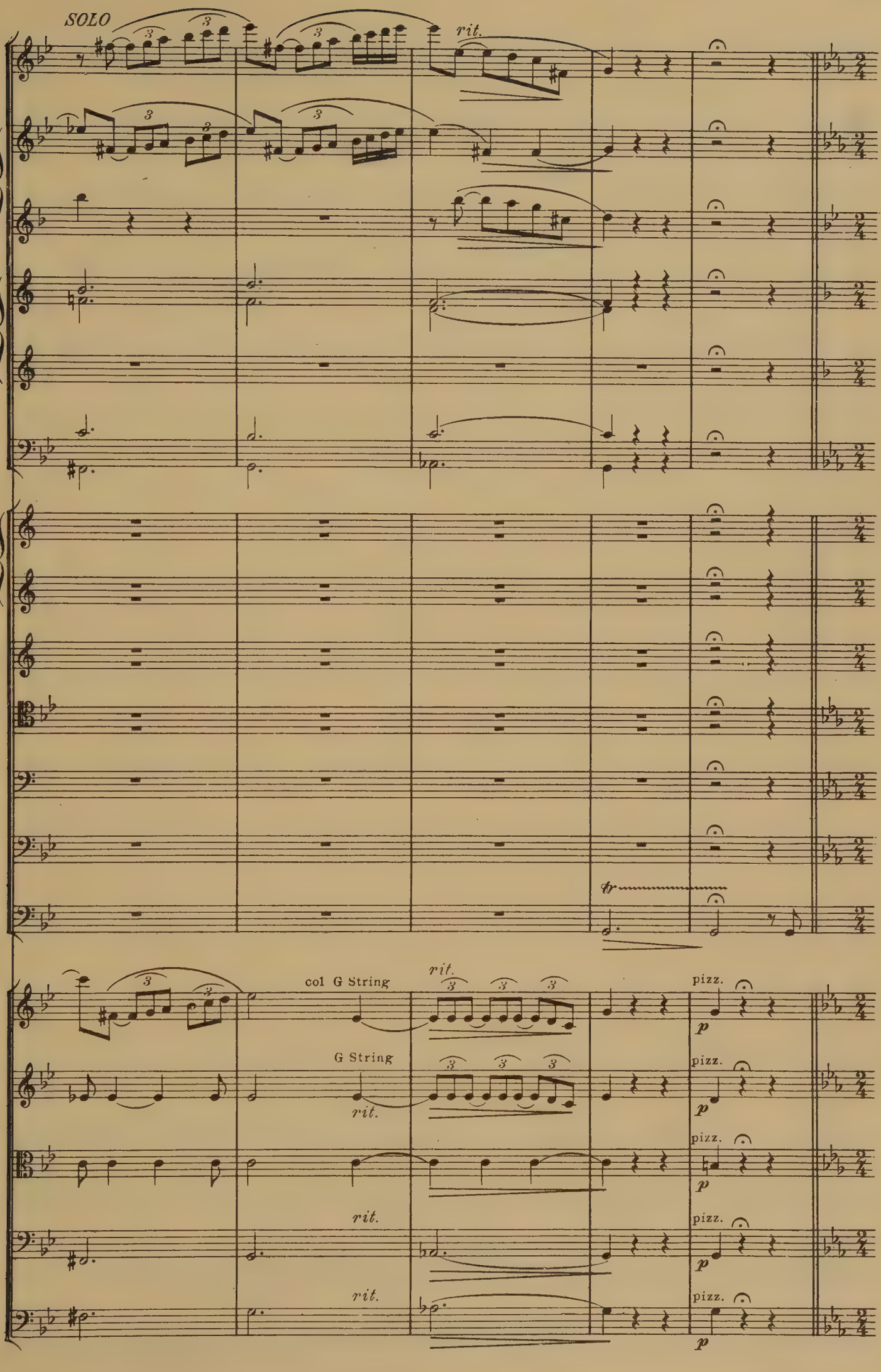
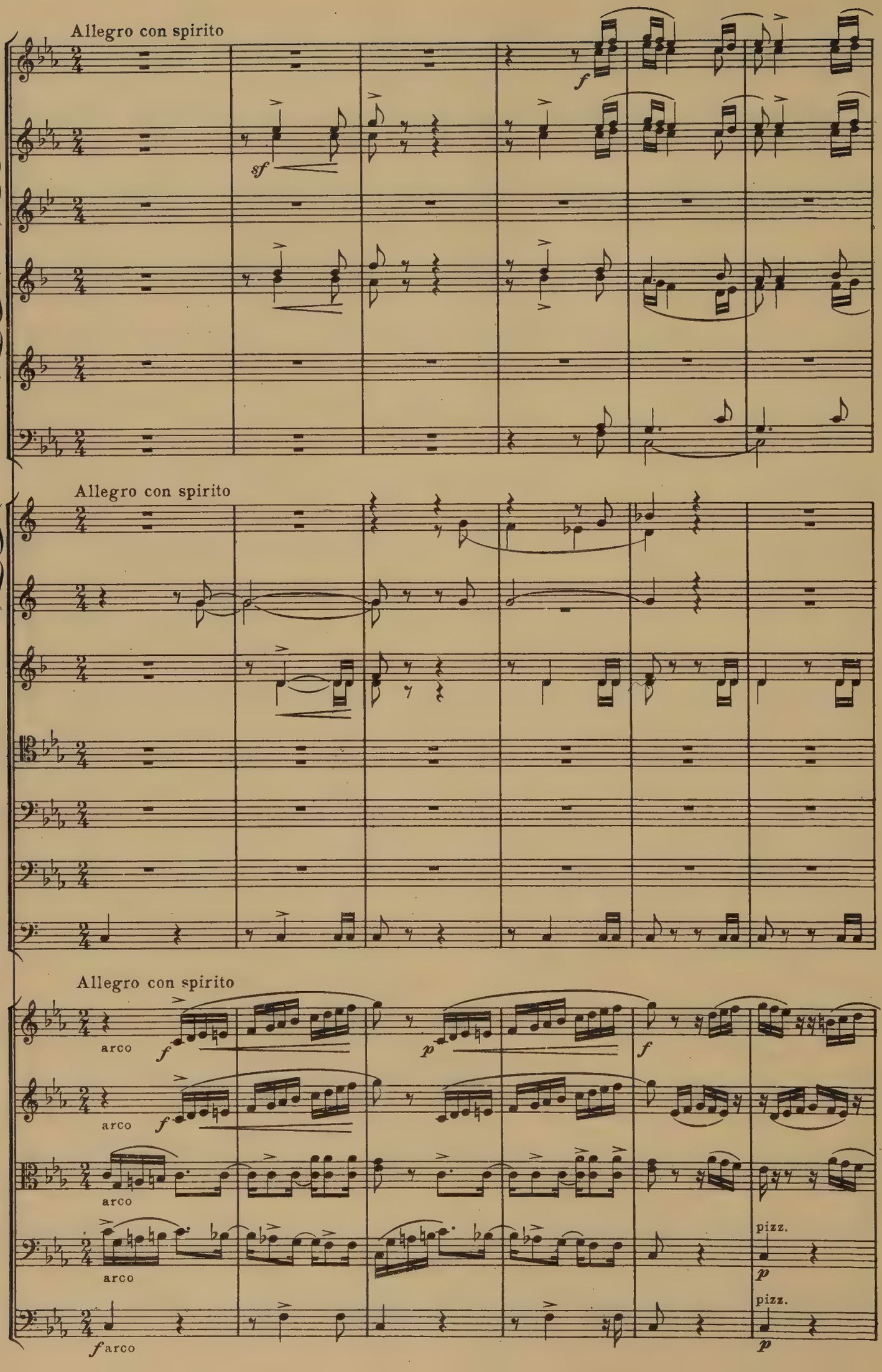
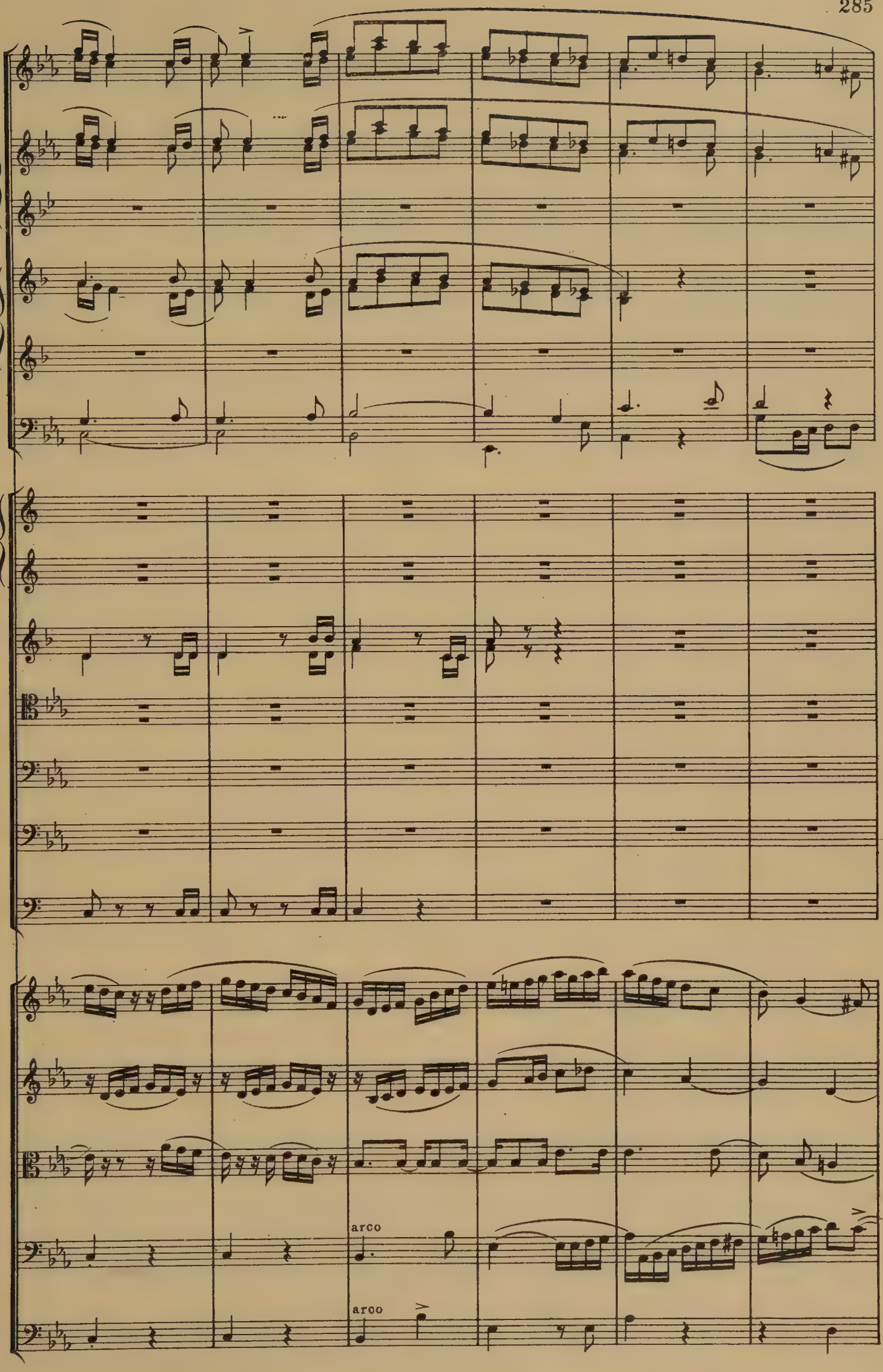
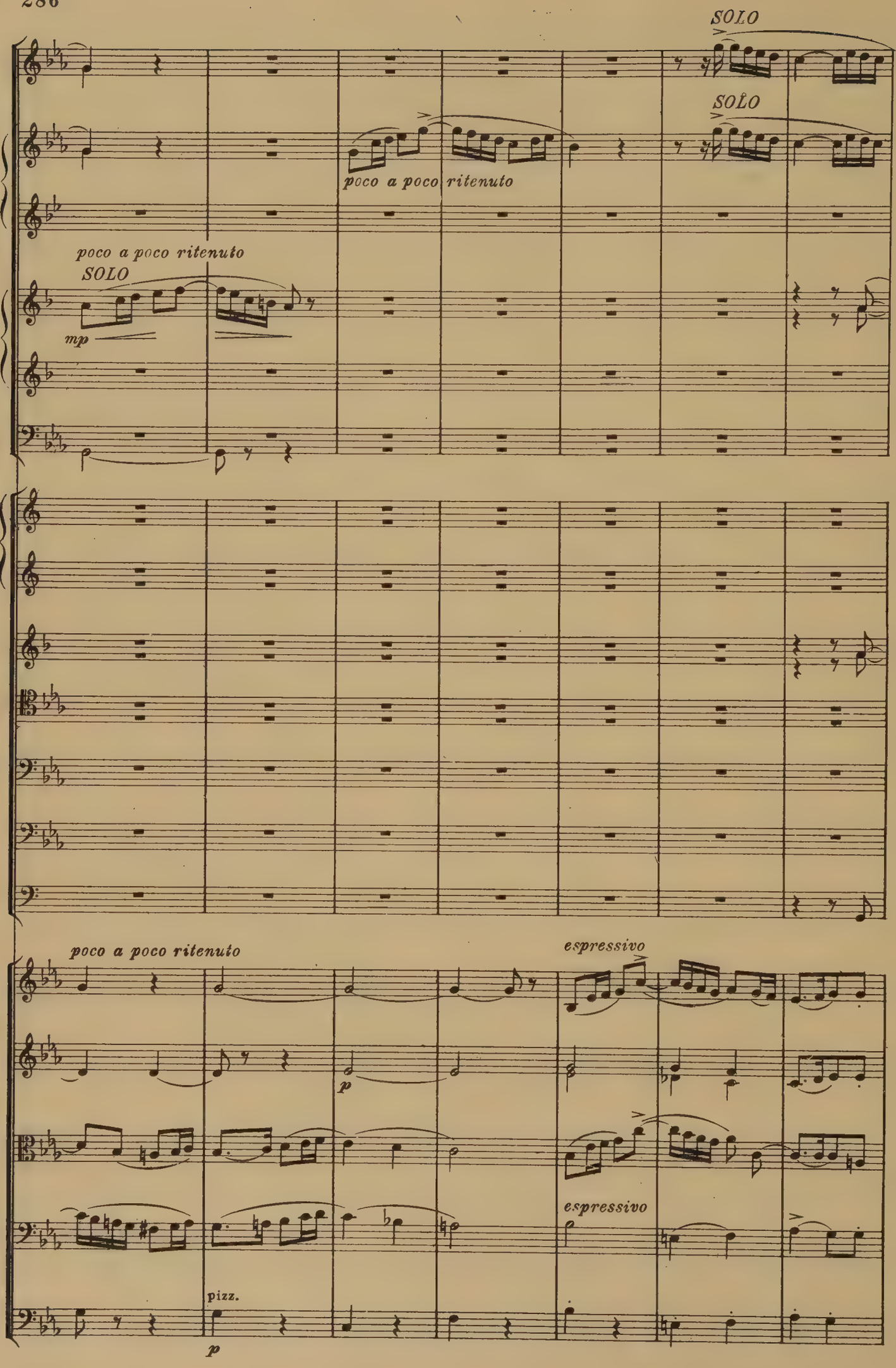
crescendo

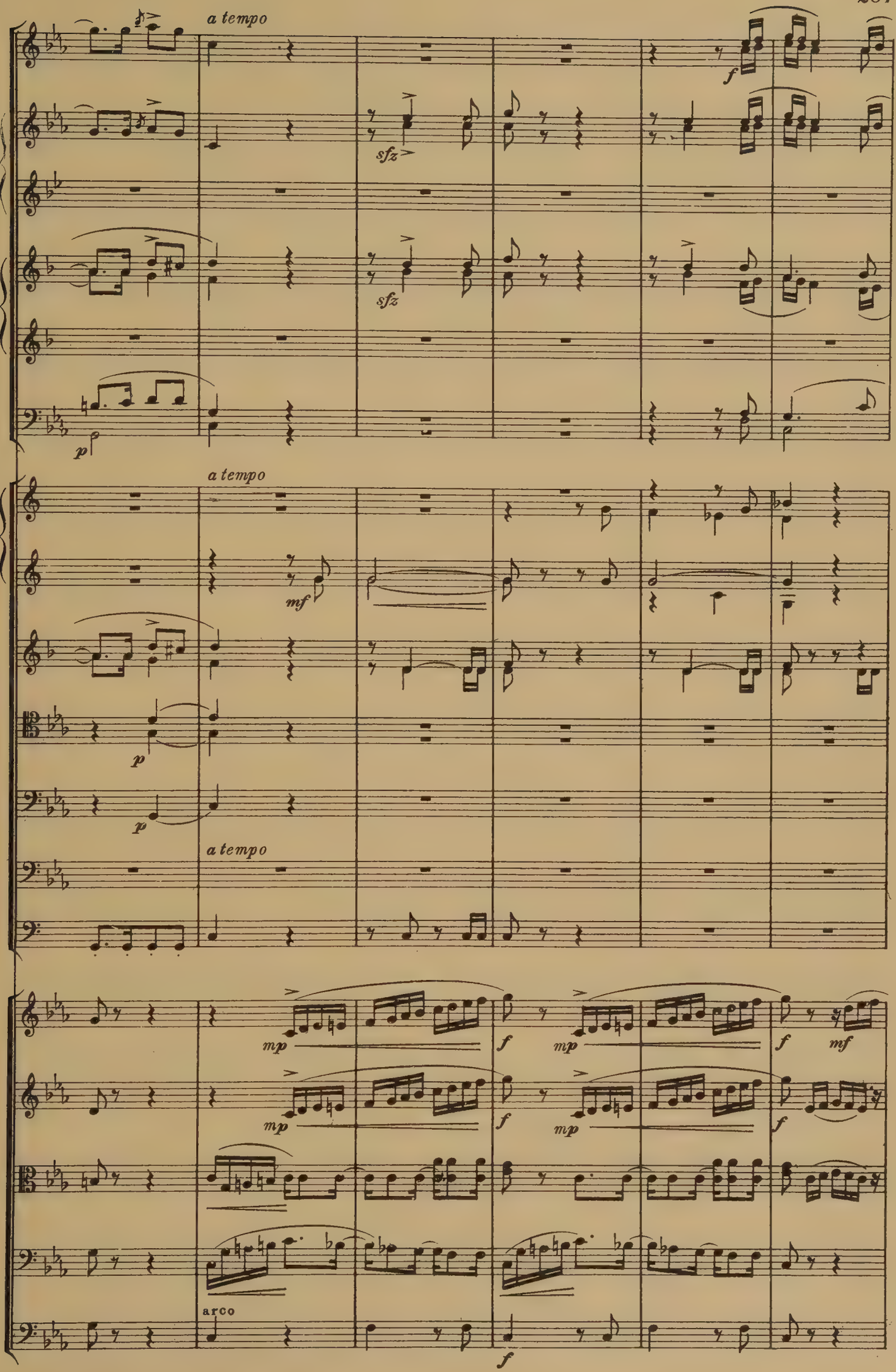

a 2
rit.
ff
SOLO
3
rit.
f cresc.

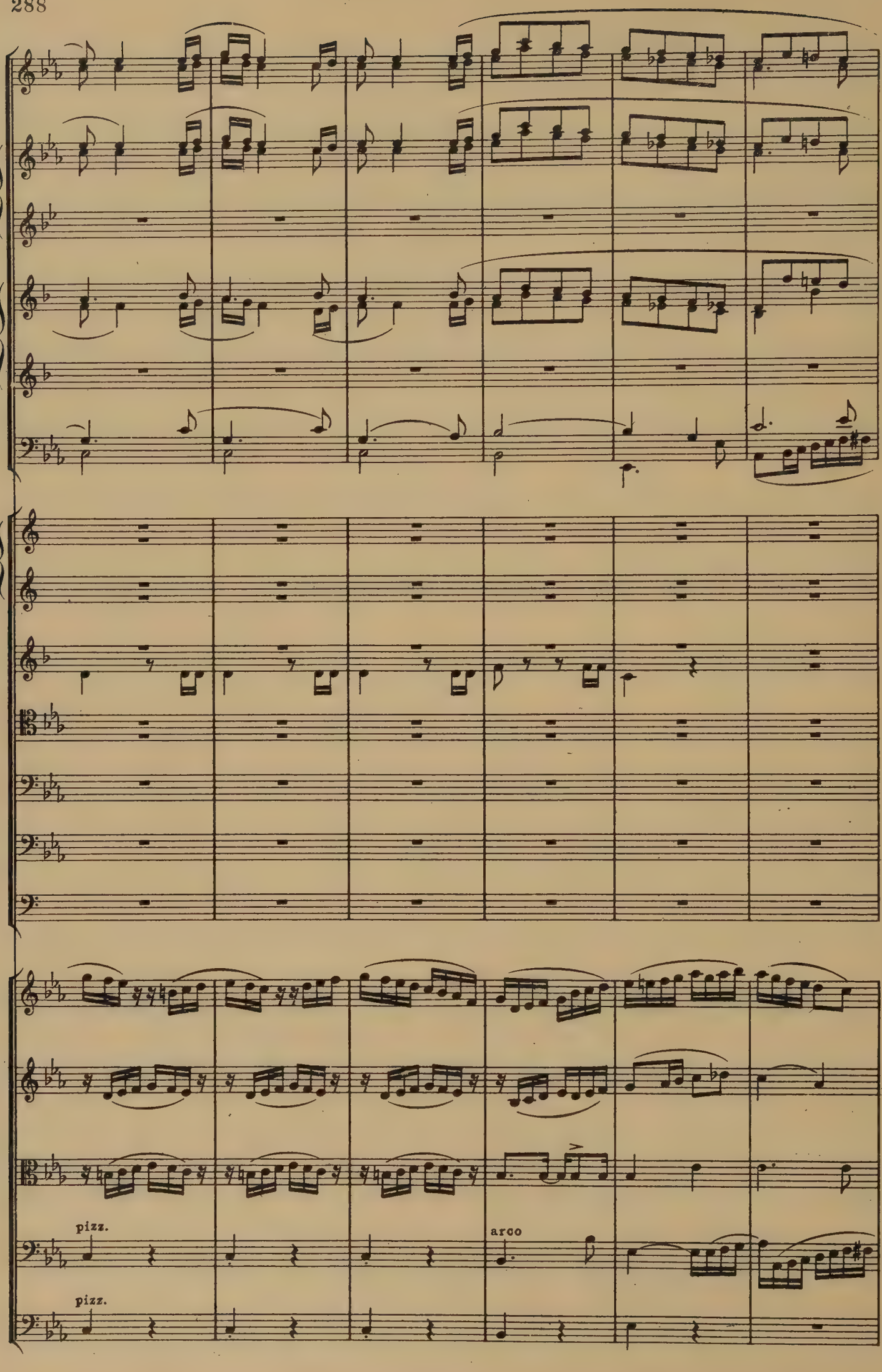

SOLO
rit.
col G String
G String
rit.
pizz.
p

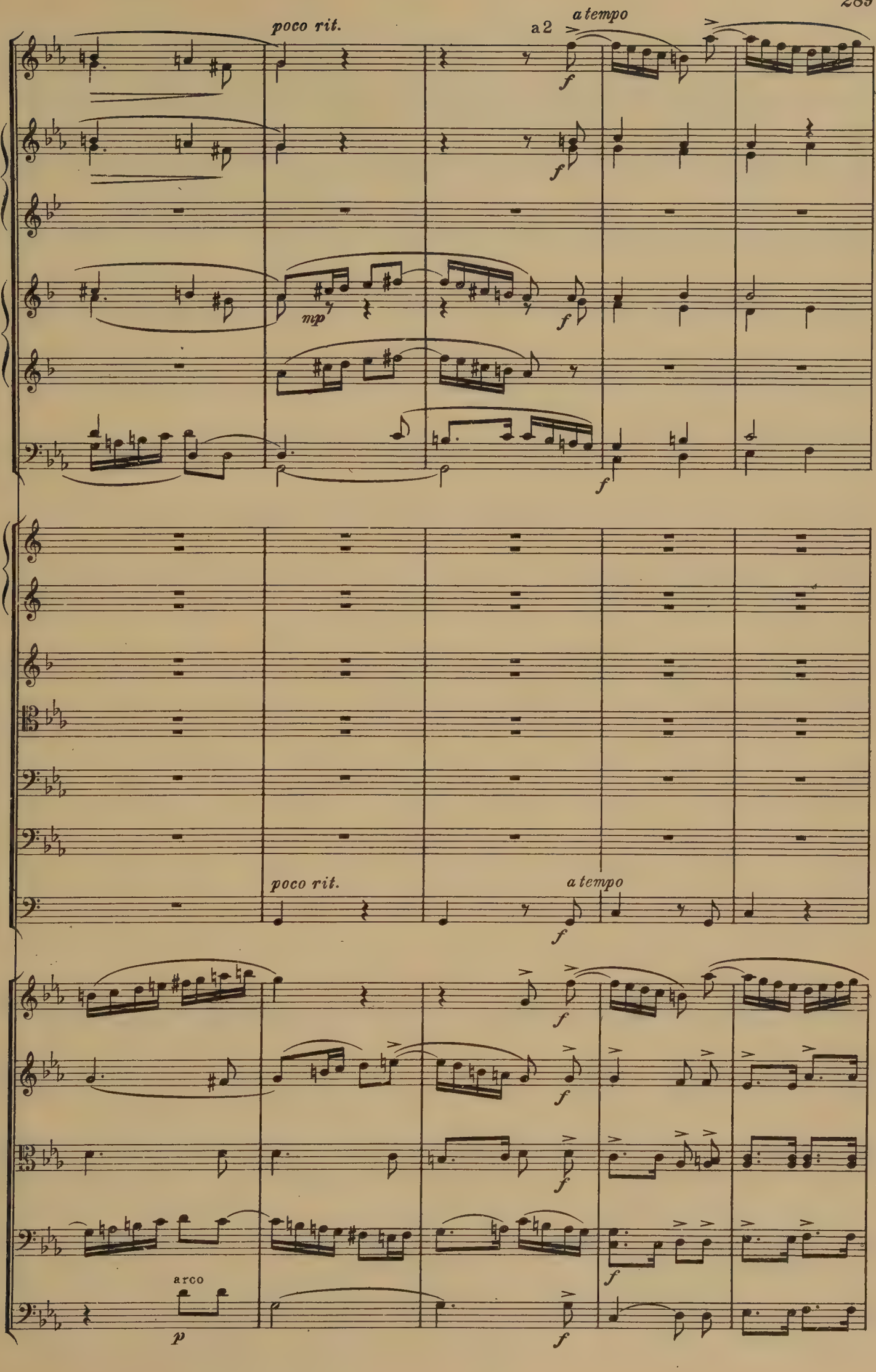

Allegro con spirito
Allegro con spirito
Allegro con spirito
arco
arco
arco
arco
pizz.
pizz.


arco
arco


SOLO
SOLO
poco a poco ritenuto
poco a poco ritenuto
SOLO
mp
poco a poco ritenuto
espressivo
p
espressivo
pizz.
p


a tempo
f
sfz
sfz
p
a tempo
mf
p
p
a tempo
mp
f
mp
f
mf
mp
f
mp
f
arco
f


pizz.
pizz.
arco


poco rit.
a2
a tempo
mp
f
poco rit.
a tempo
arco
p

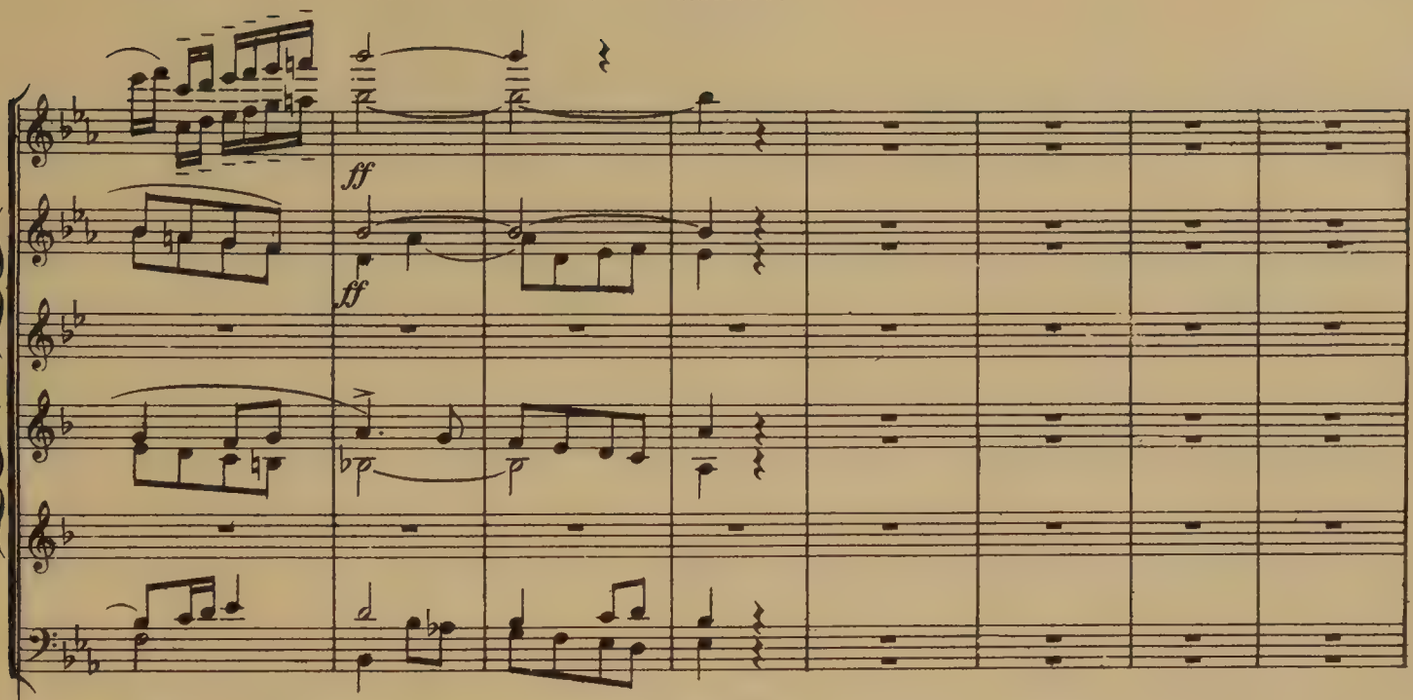
crescendo e accelerando

crescendo e accelerando

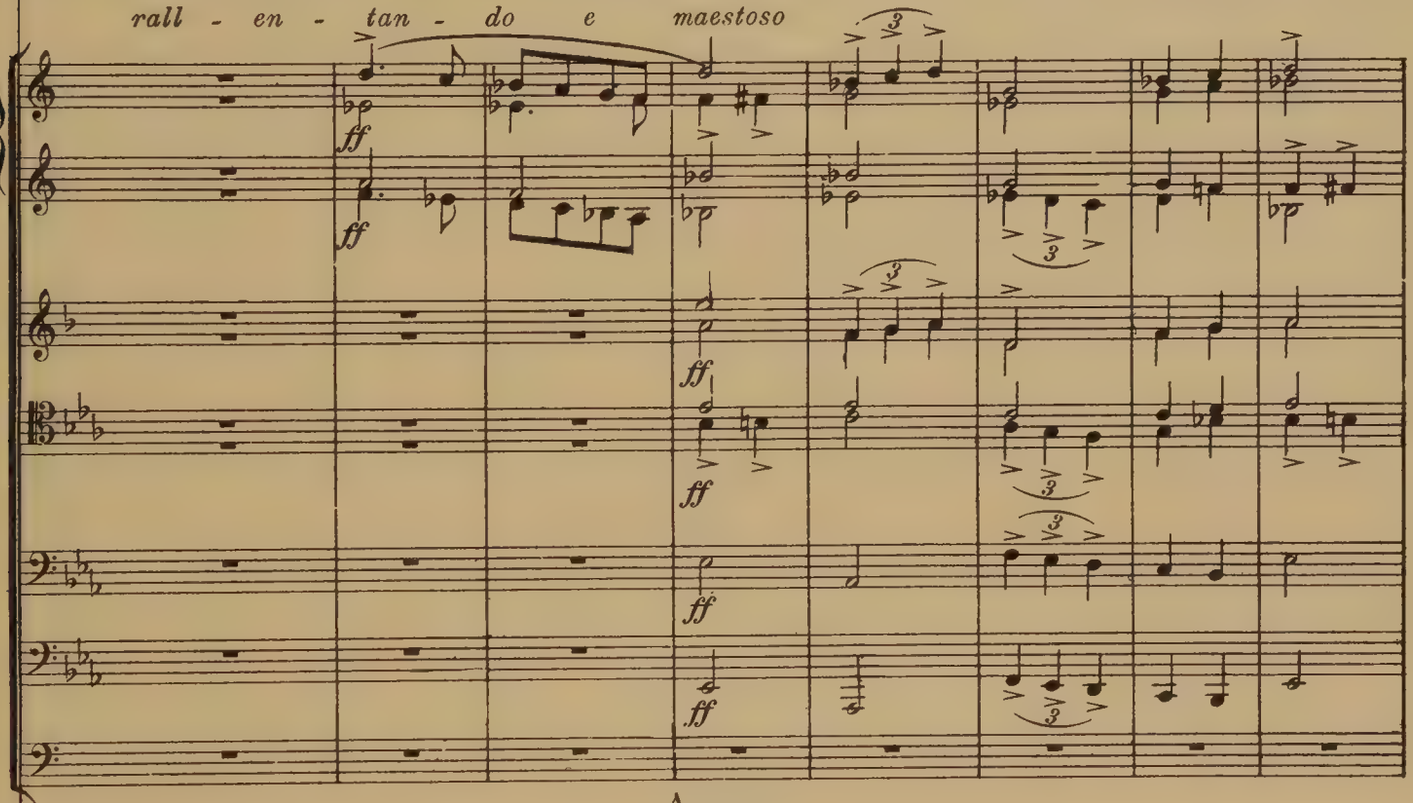
crescendo e accelerando

A

rall - en - tan - do e maestoso

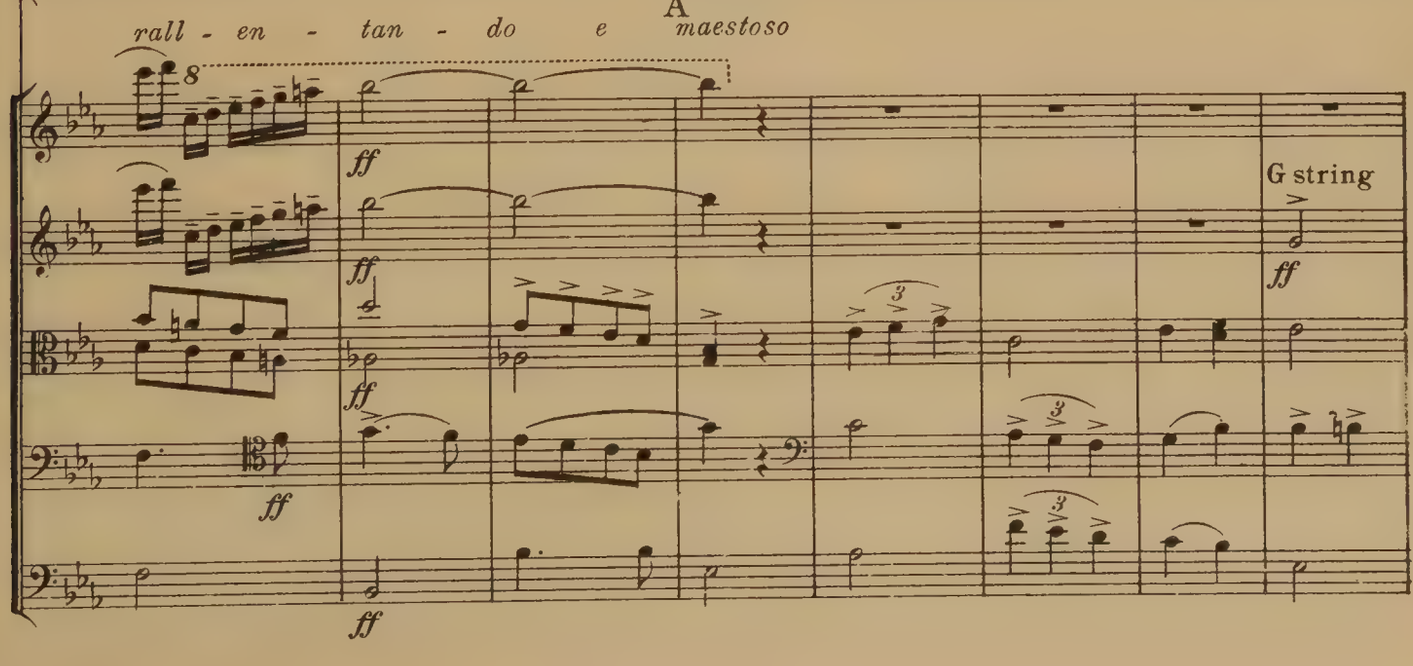


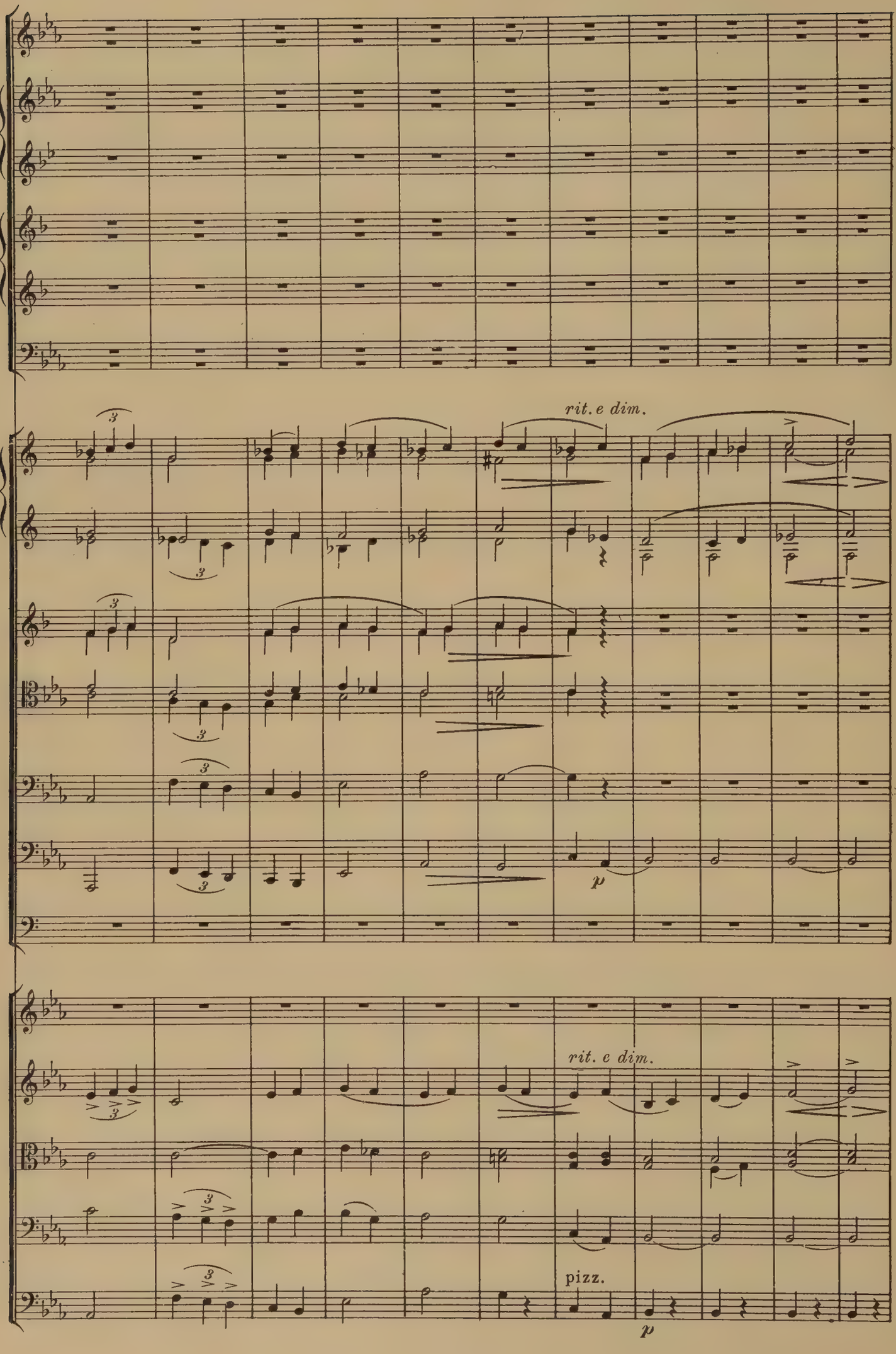
rall - en - tan - do e maestoso



A

rall - en - tan - do e maestoso




rit. e dim.
p
rit. e dim.
pizz.
p

Molto allegro e agitato

Piccolo

f

f

f

Molto allegro e agitato

f

f

f

tr

f

Molto allegro e agitato

ff

f

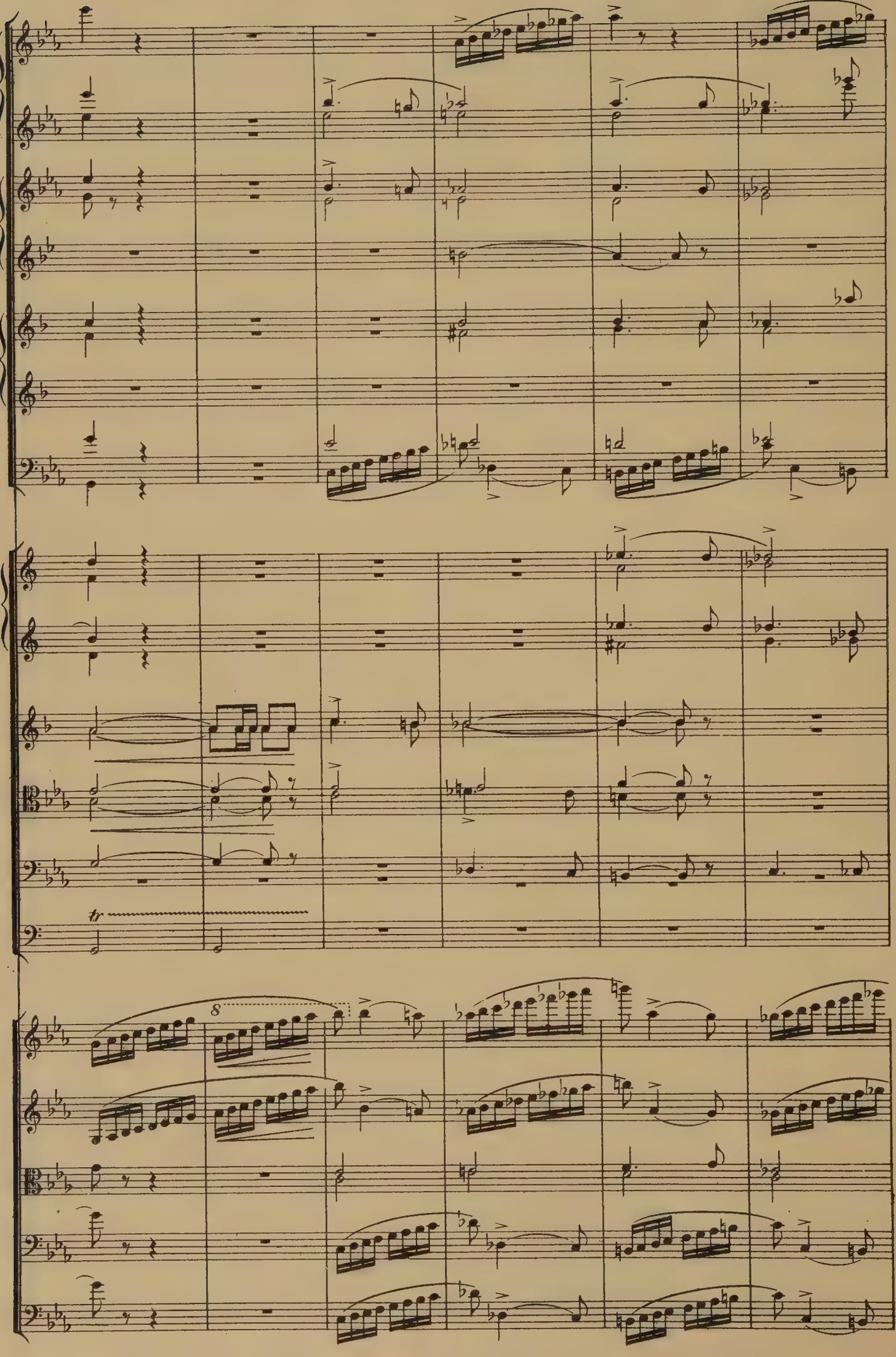
ff

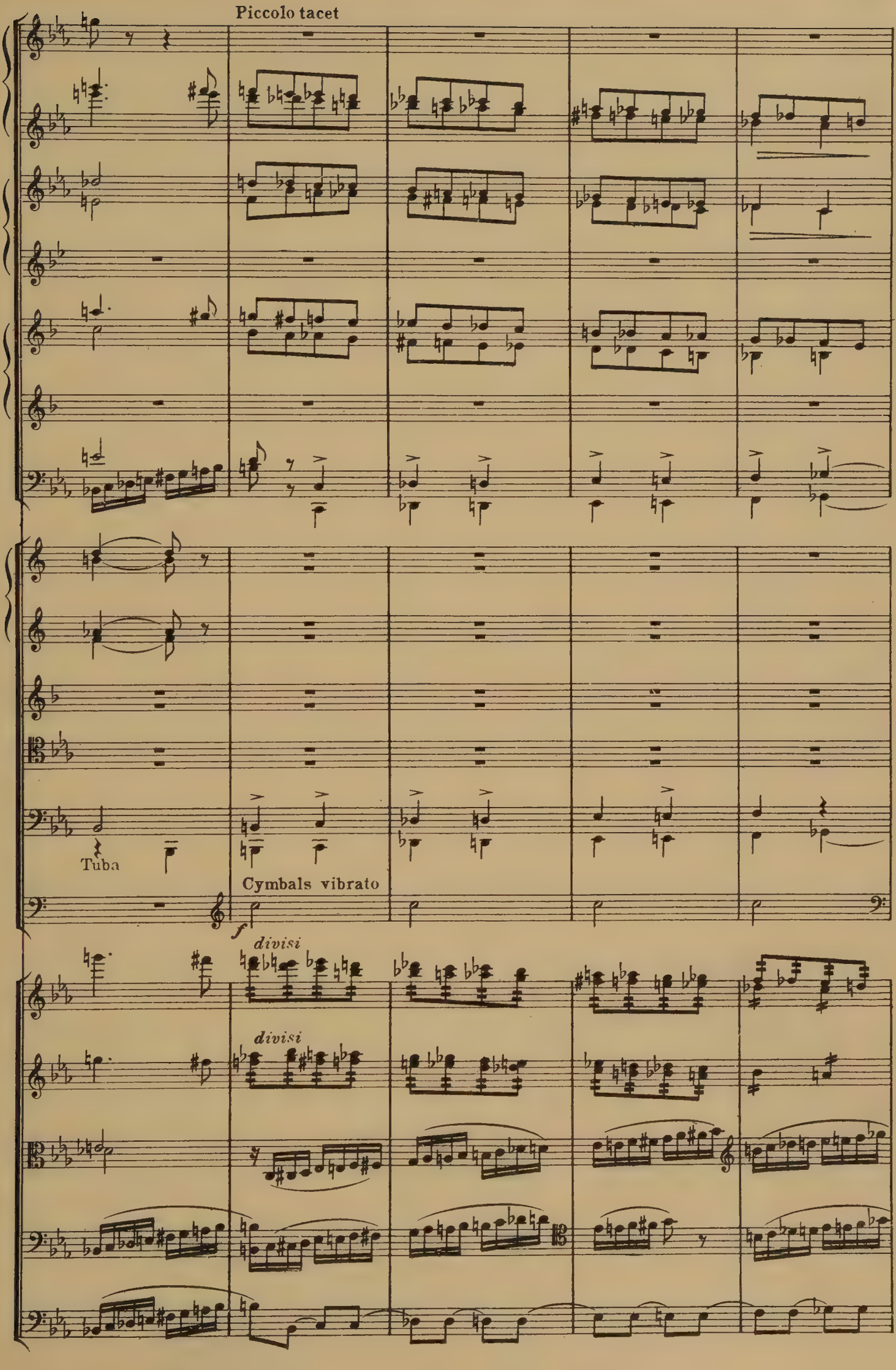
f

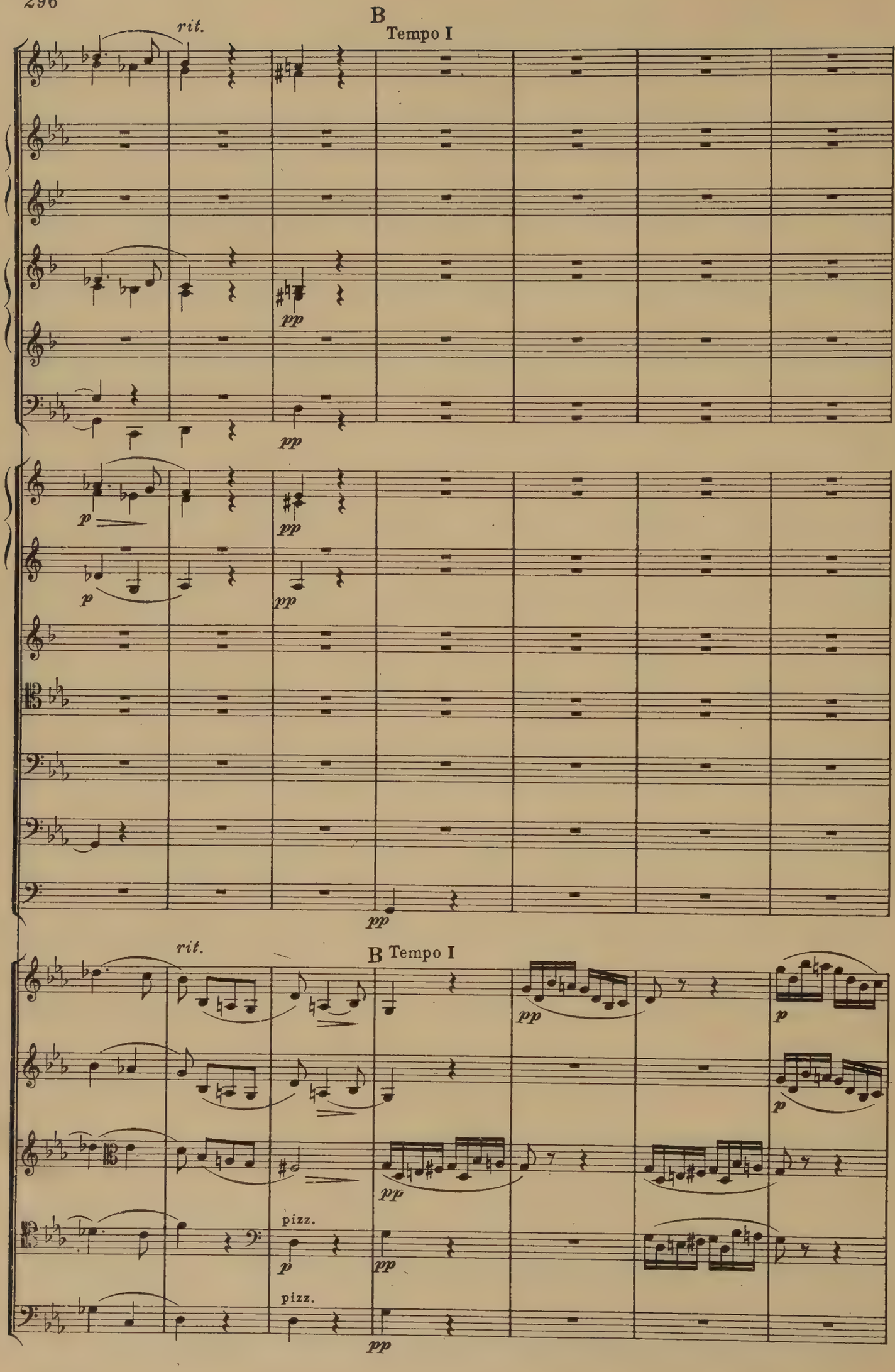
arco

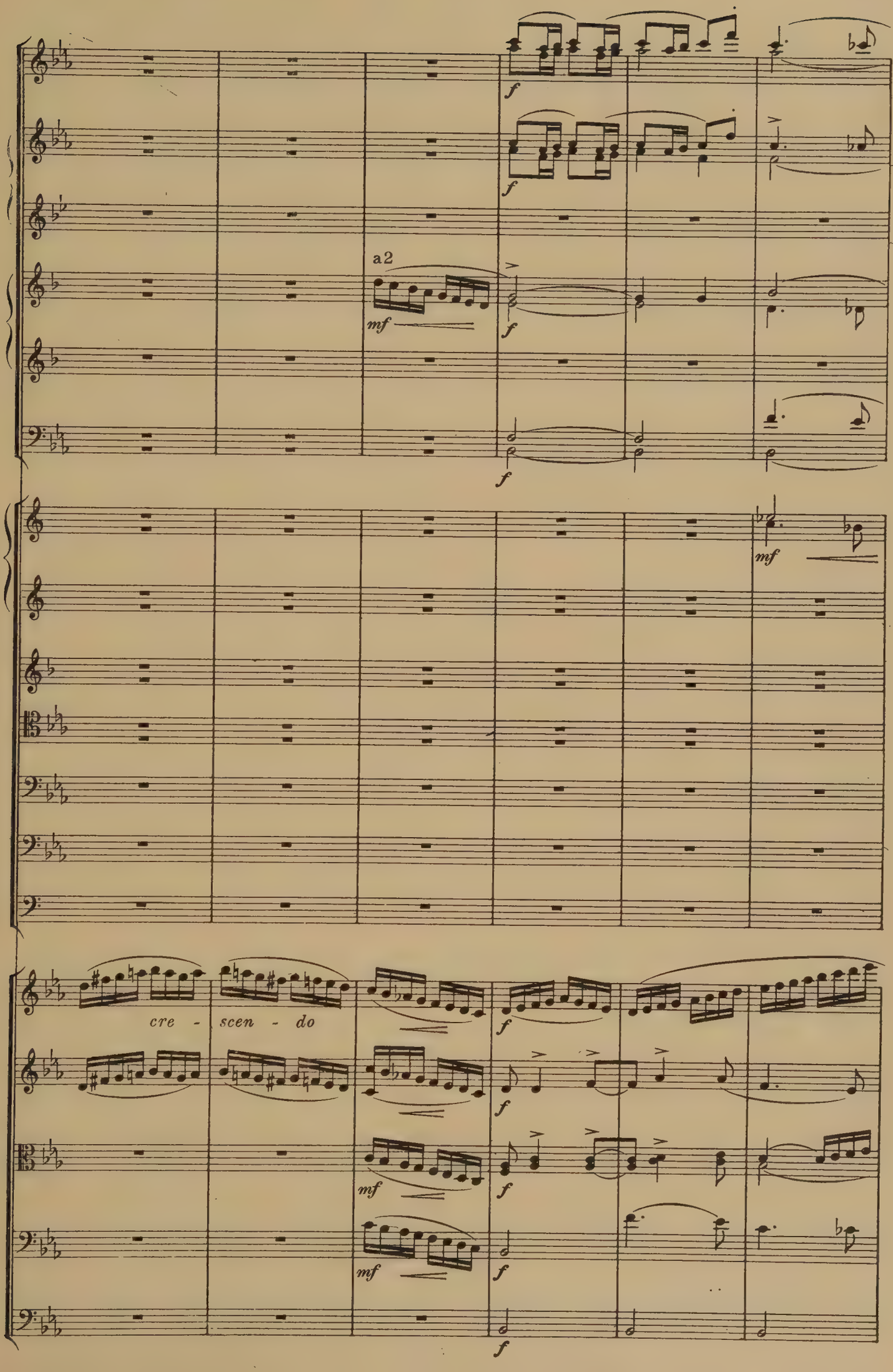
ff

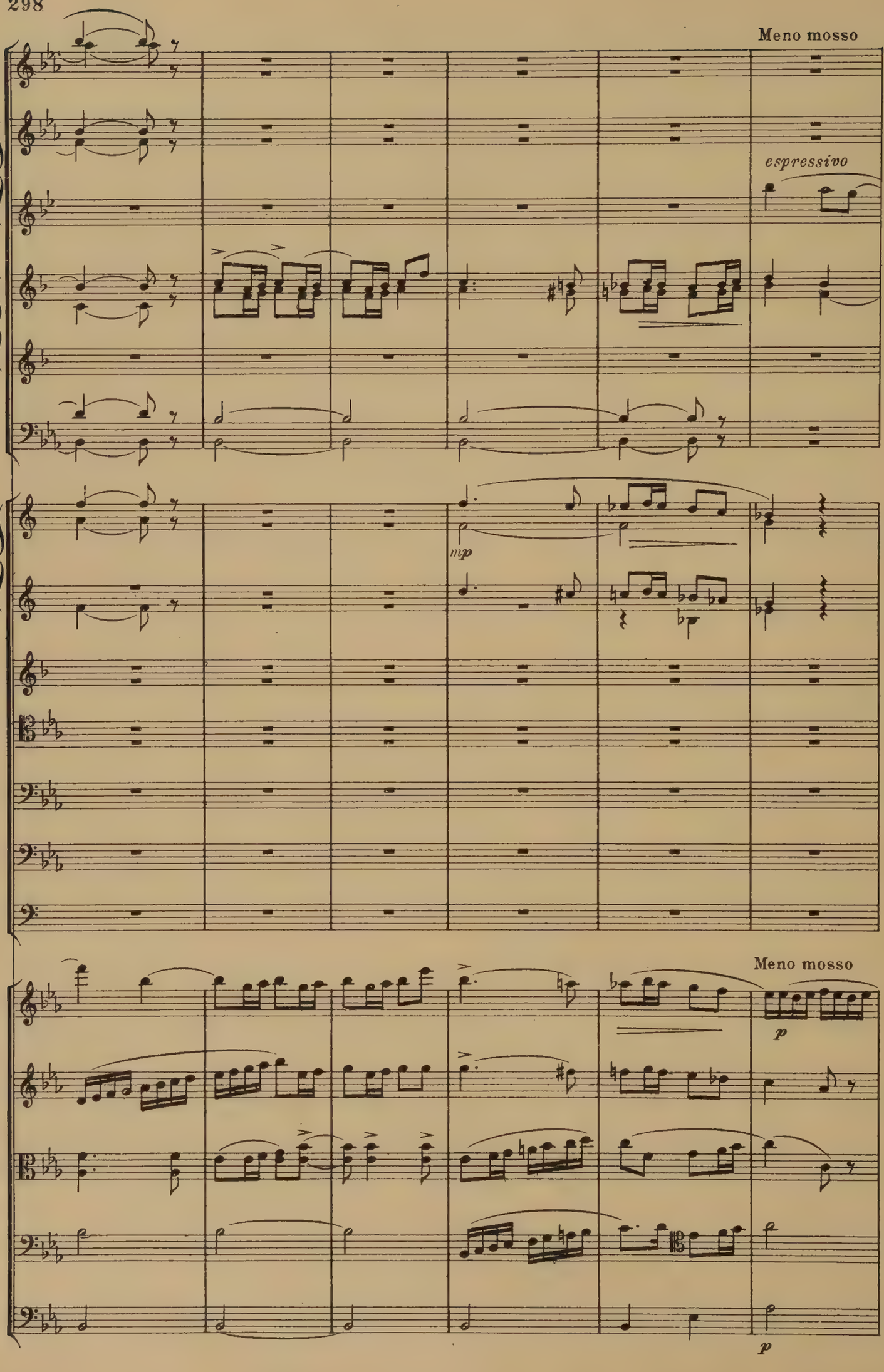
ff

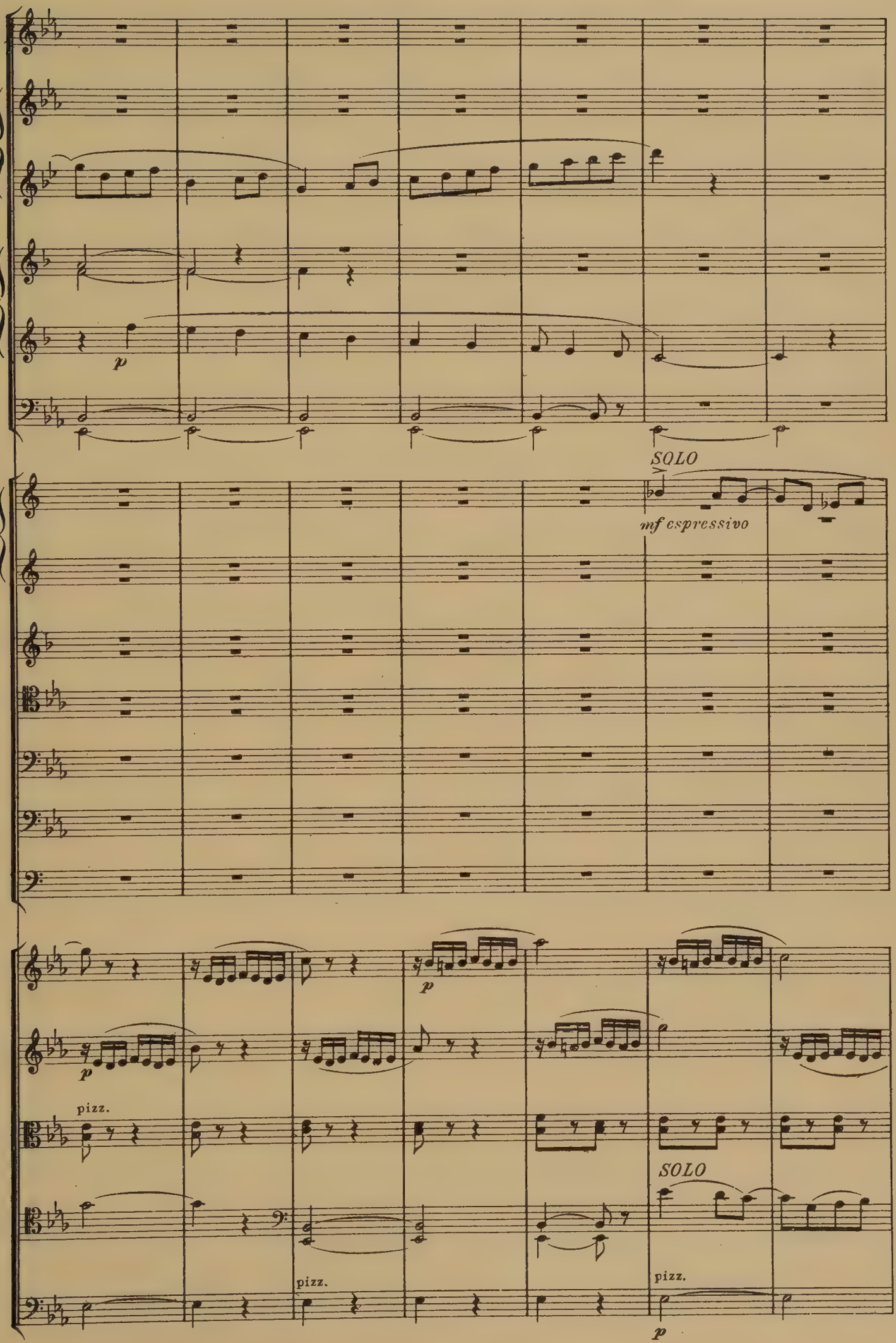


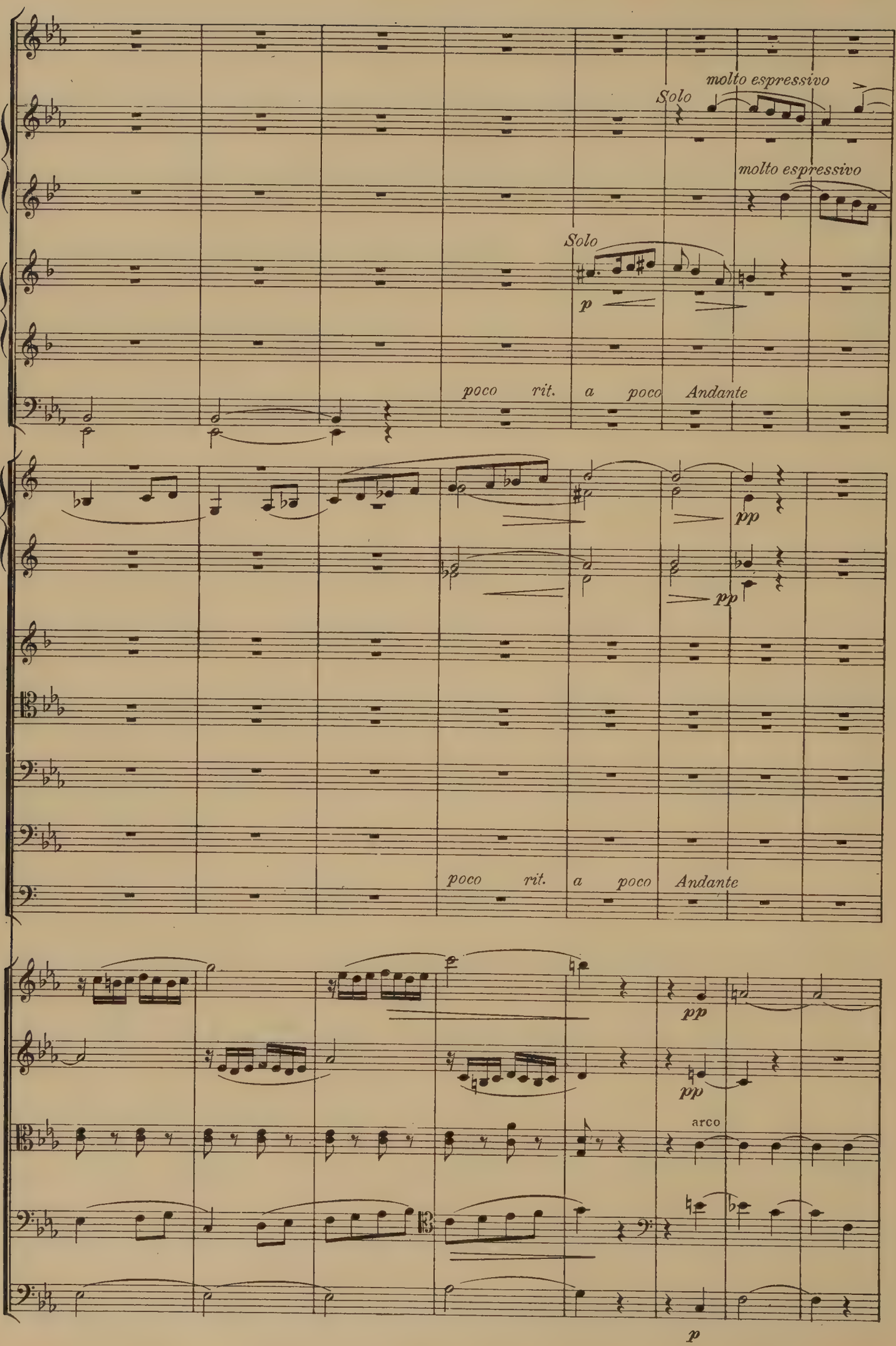

Piccolo tacet
Tuba
Cymbals vibrato
f
divisi
divisi

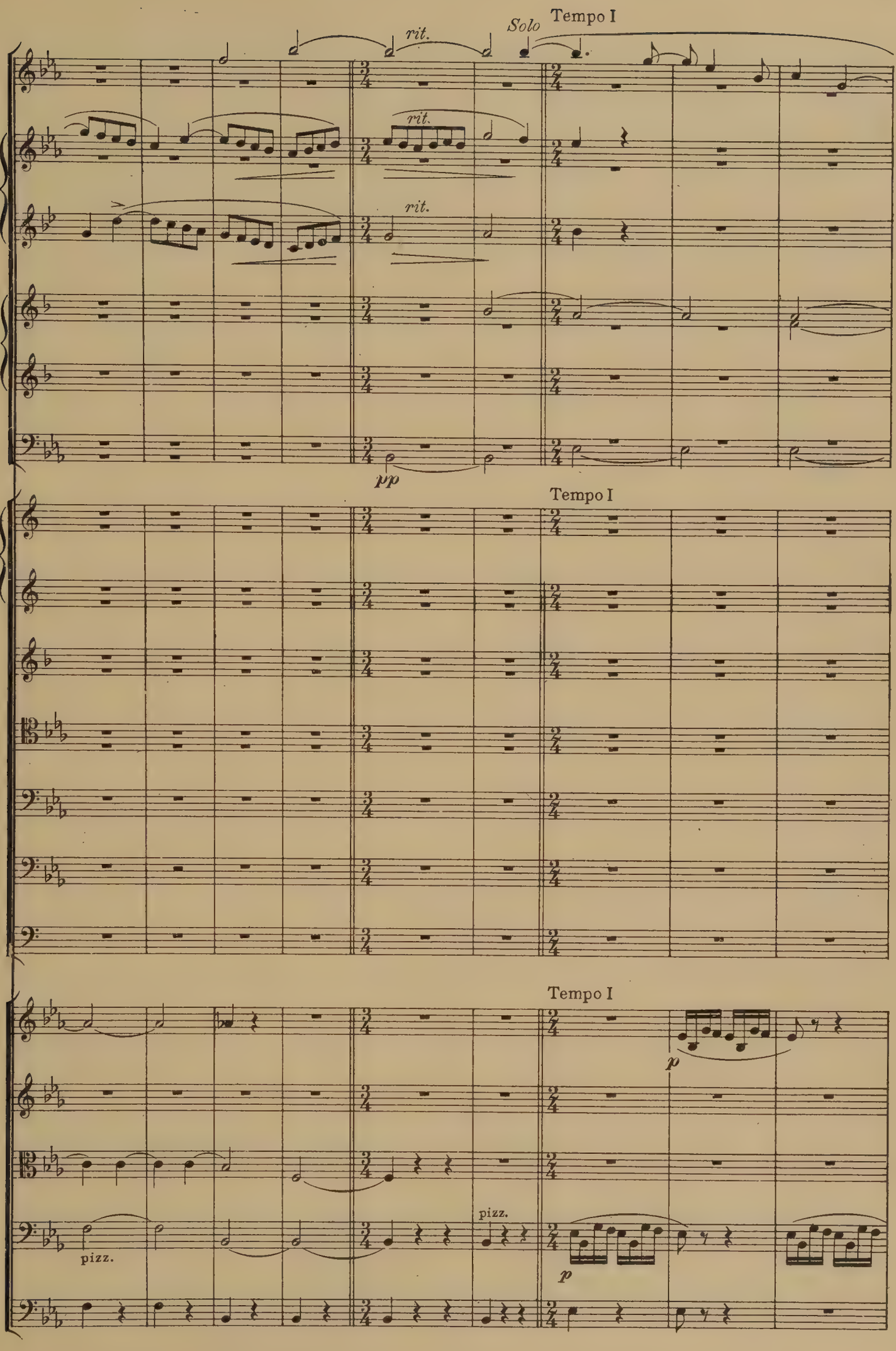

rit.
B
Tempo I
pp
pp
p
p
pp
pp
pp
rit.
B Tempo I
pp
p
p
pp
pizz.
p
pp
pizz.
pp

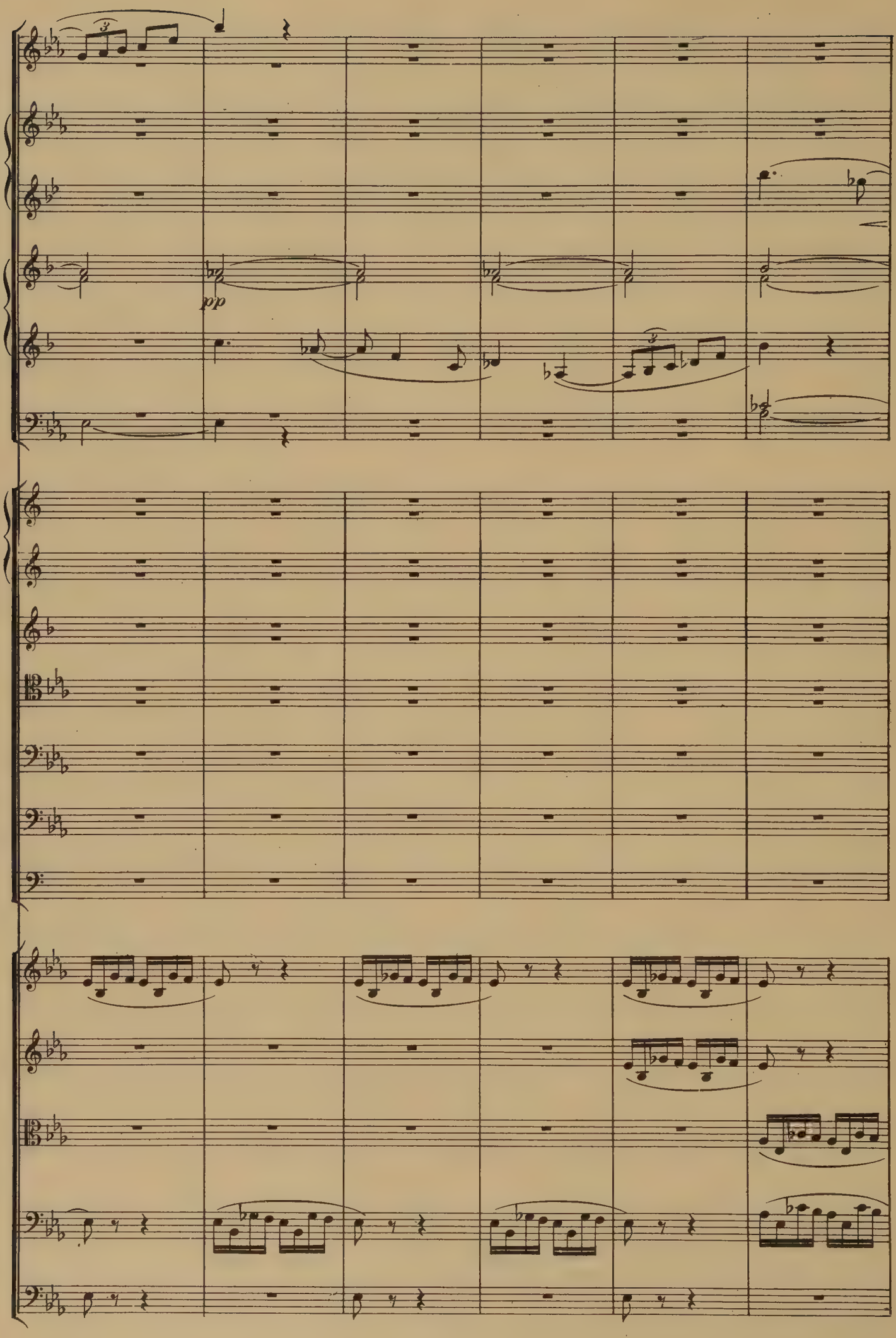

a2
mf
f
mf
cre - scen - do

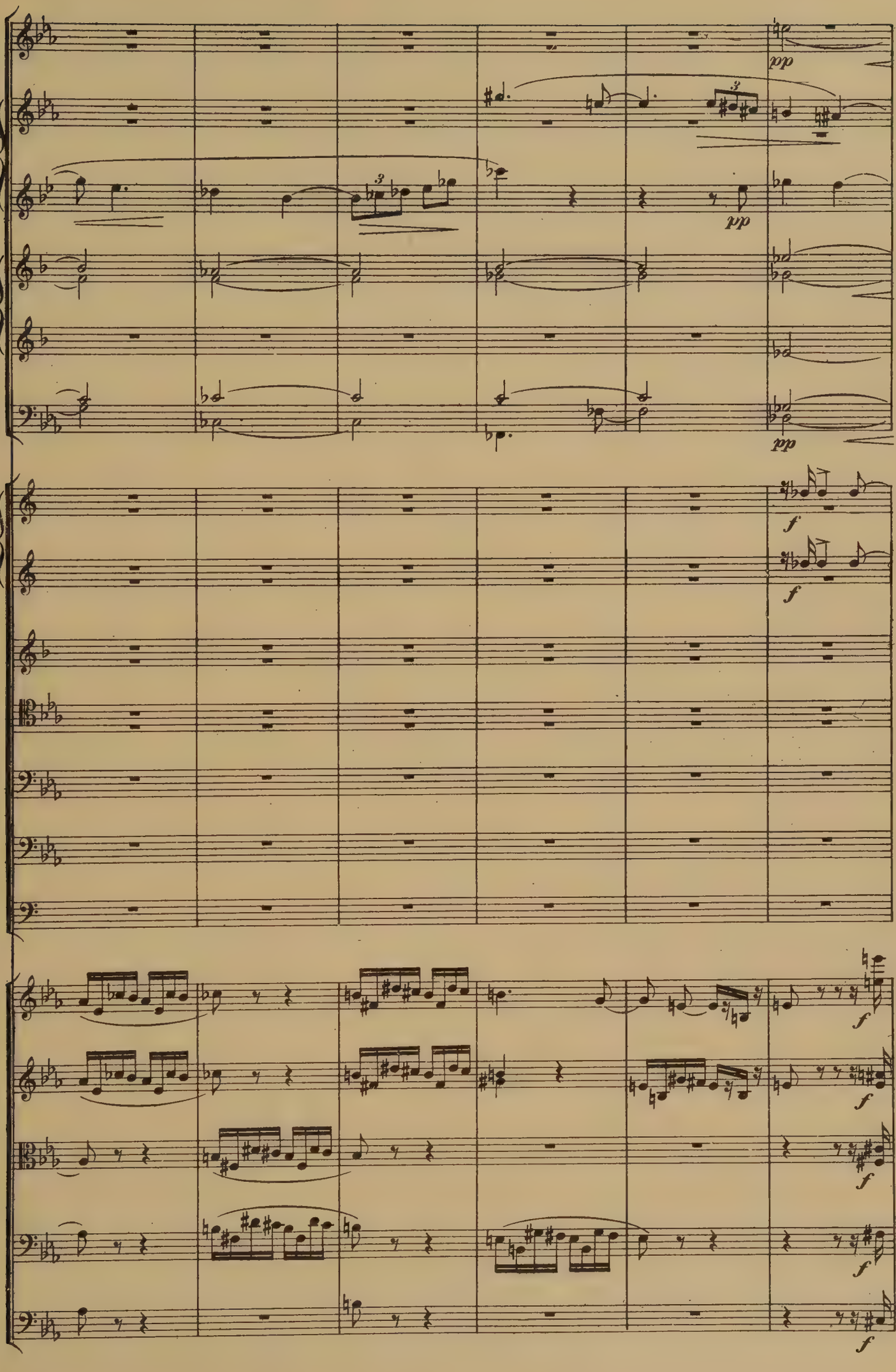

Meno mosso
espressivo
mp
Meno mosso
p
p

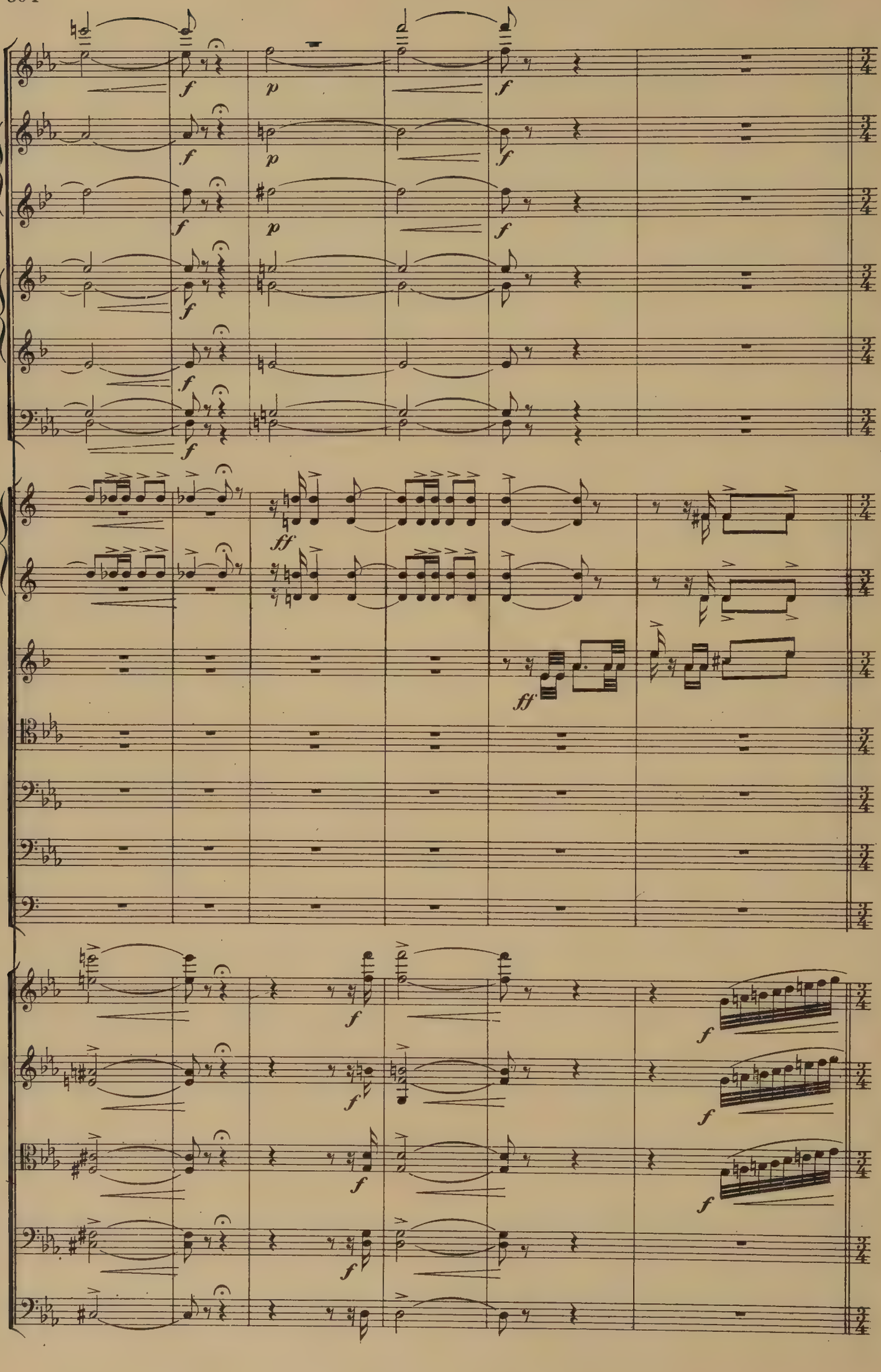

p
SOLO
mf espressivo
p
p
pizz.
SOLO
pizz.
pizz.
p


molto espressivo
Solo
molto espressivo
Solo
p
poco rit. a poco Andante
pp
pp
poco rit. a poco Andante
pp
pp
arco
p

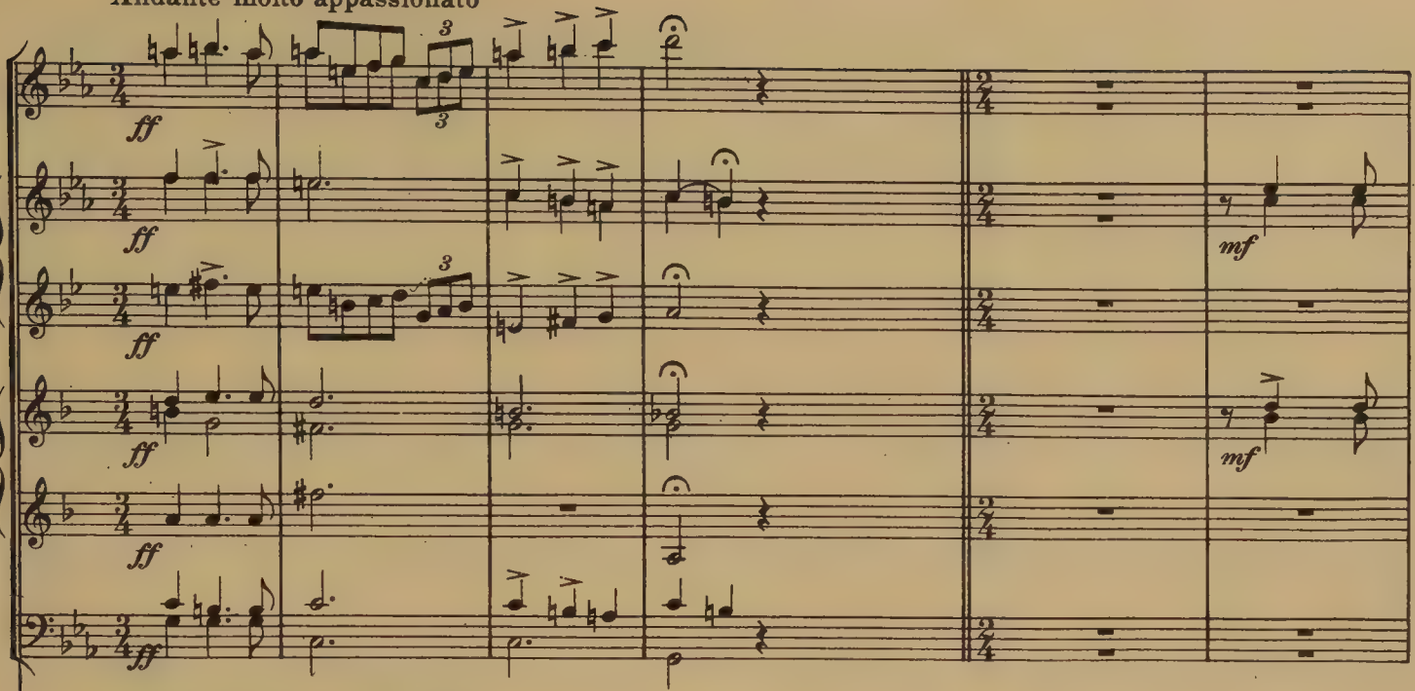

Solo
Tempo I
rit.
rit.
rit.
pp
Tempo I
Tempo I
p
pizz.
pizz.
p


pp

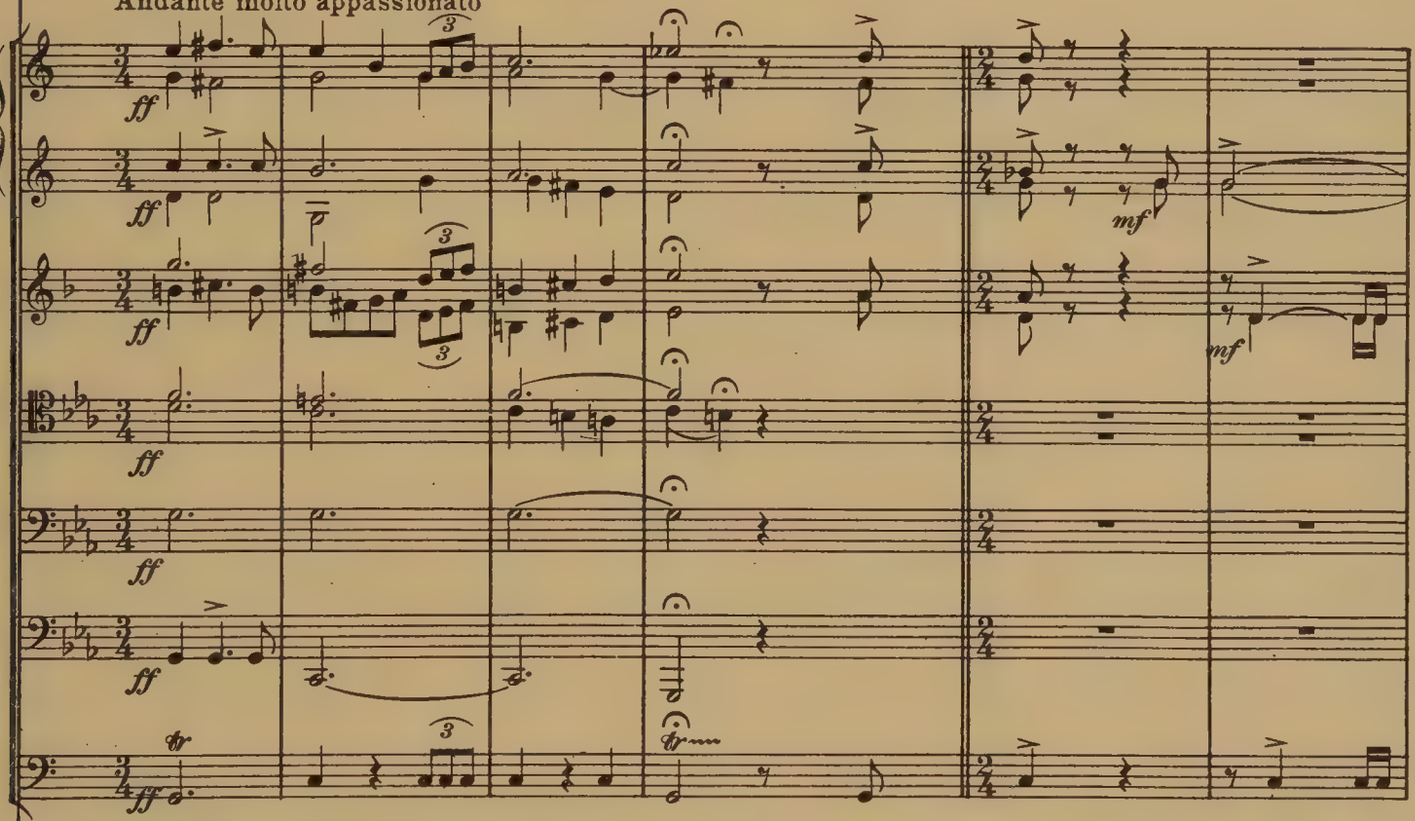

pp
pp
pp
f
f
f
f
f
f
f


f
p
f
ff
ff
f

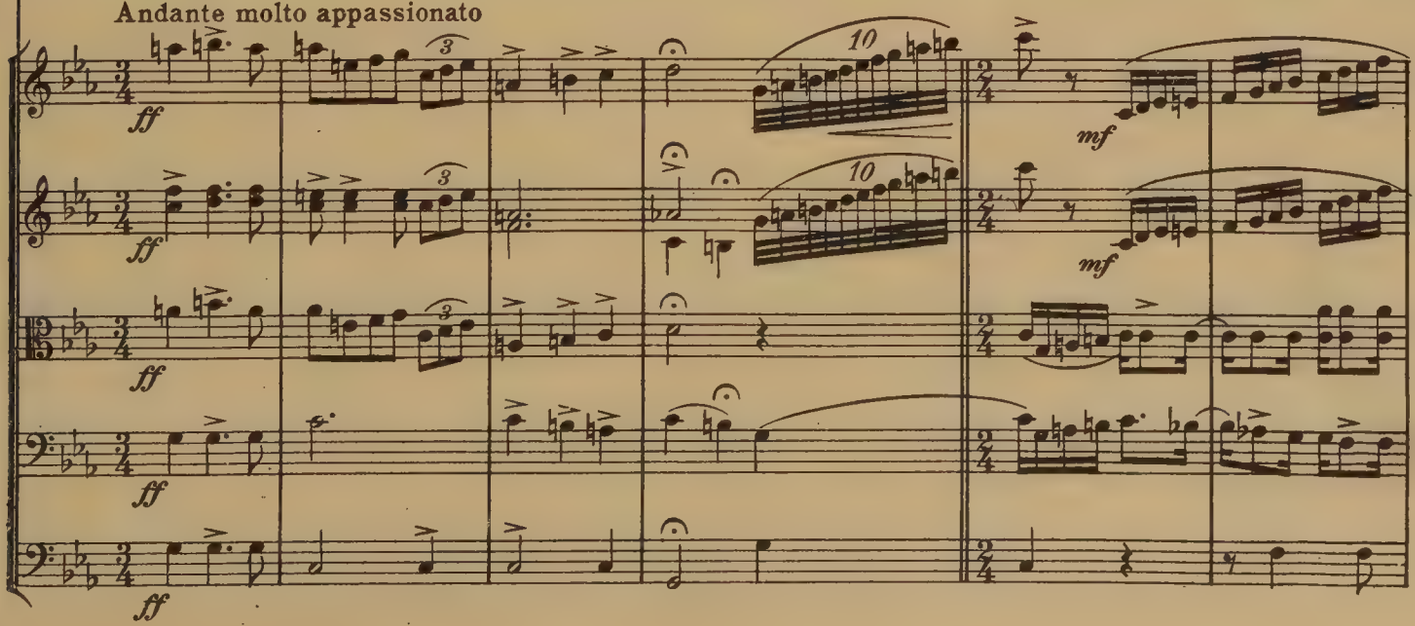
Andante molto appassionato

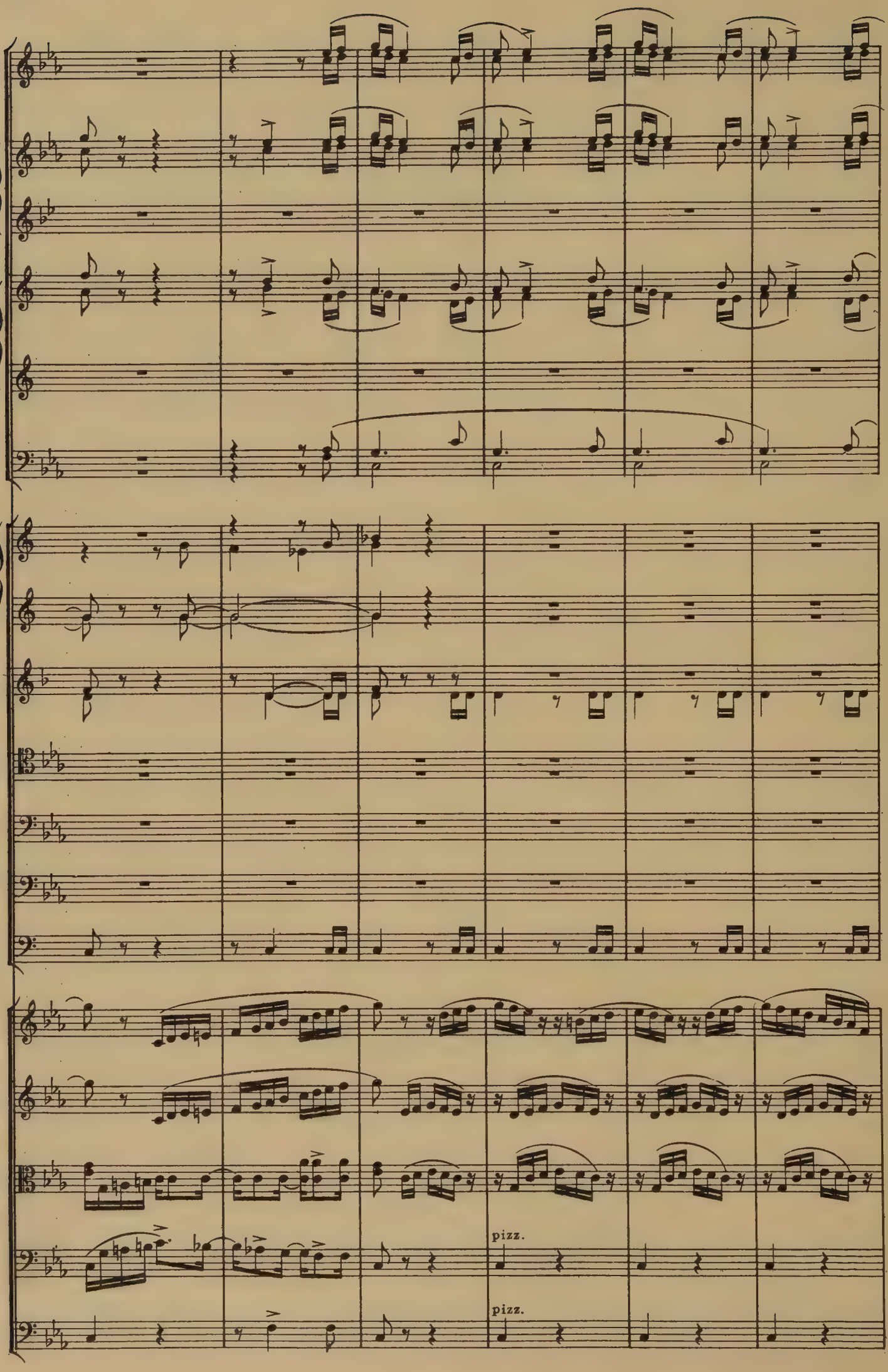


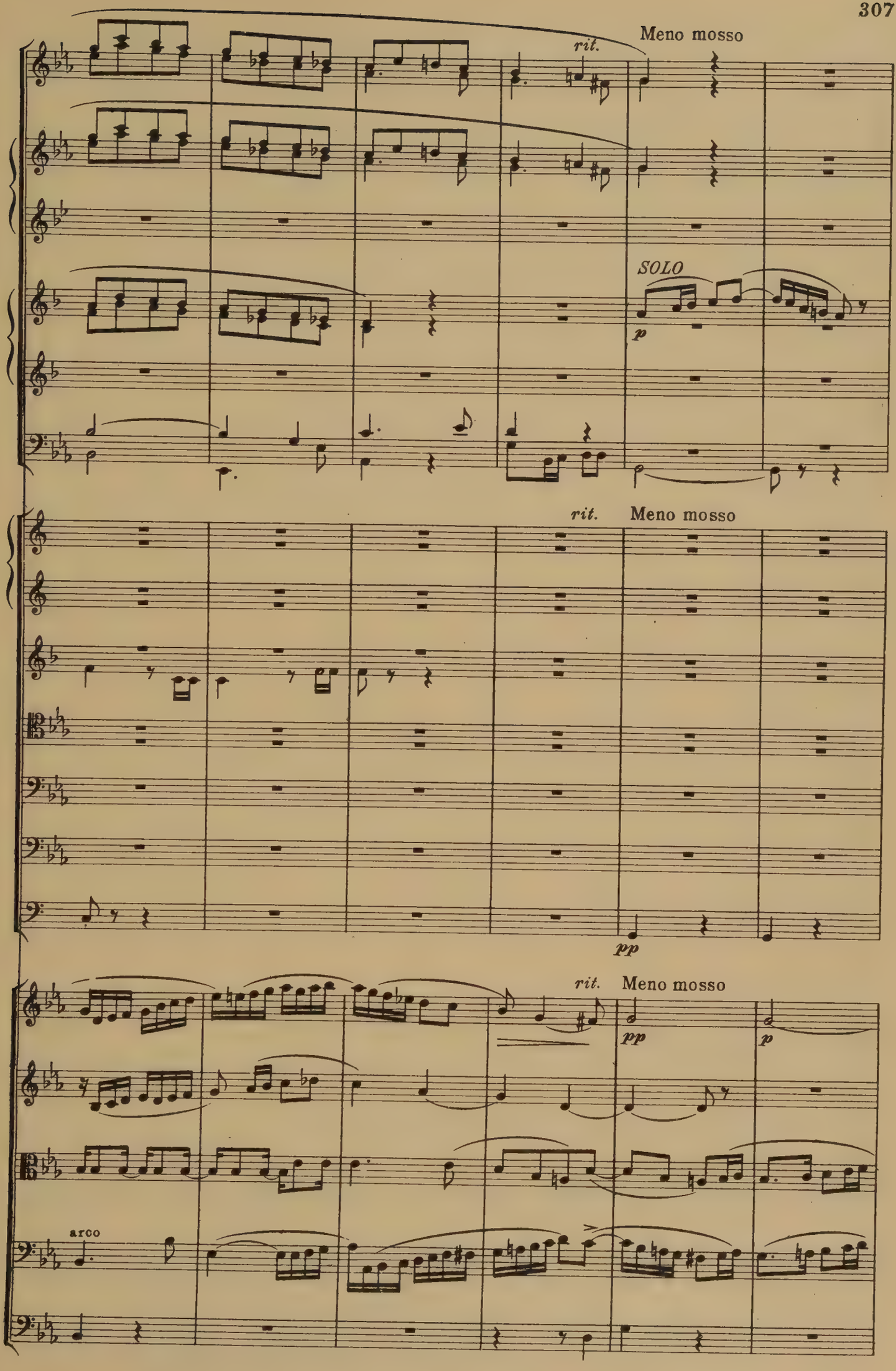
Andante molto appassionato

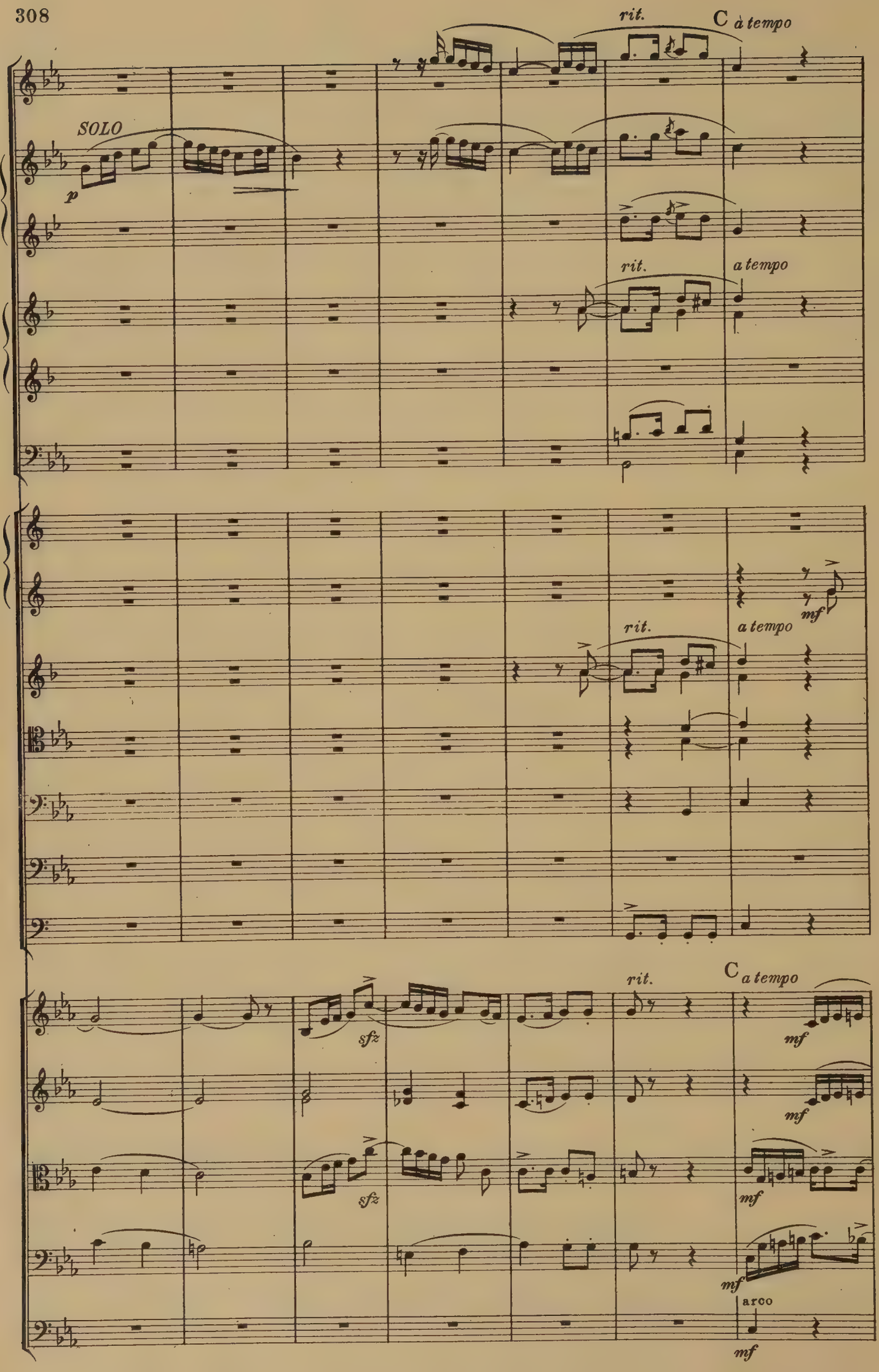


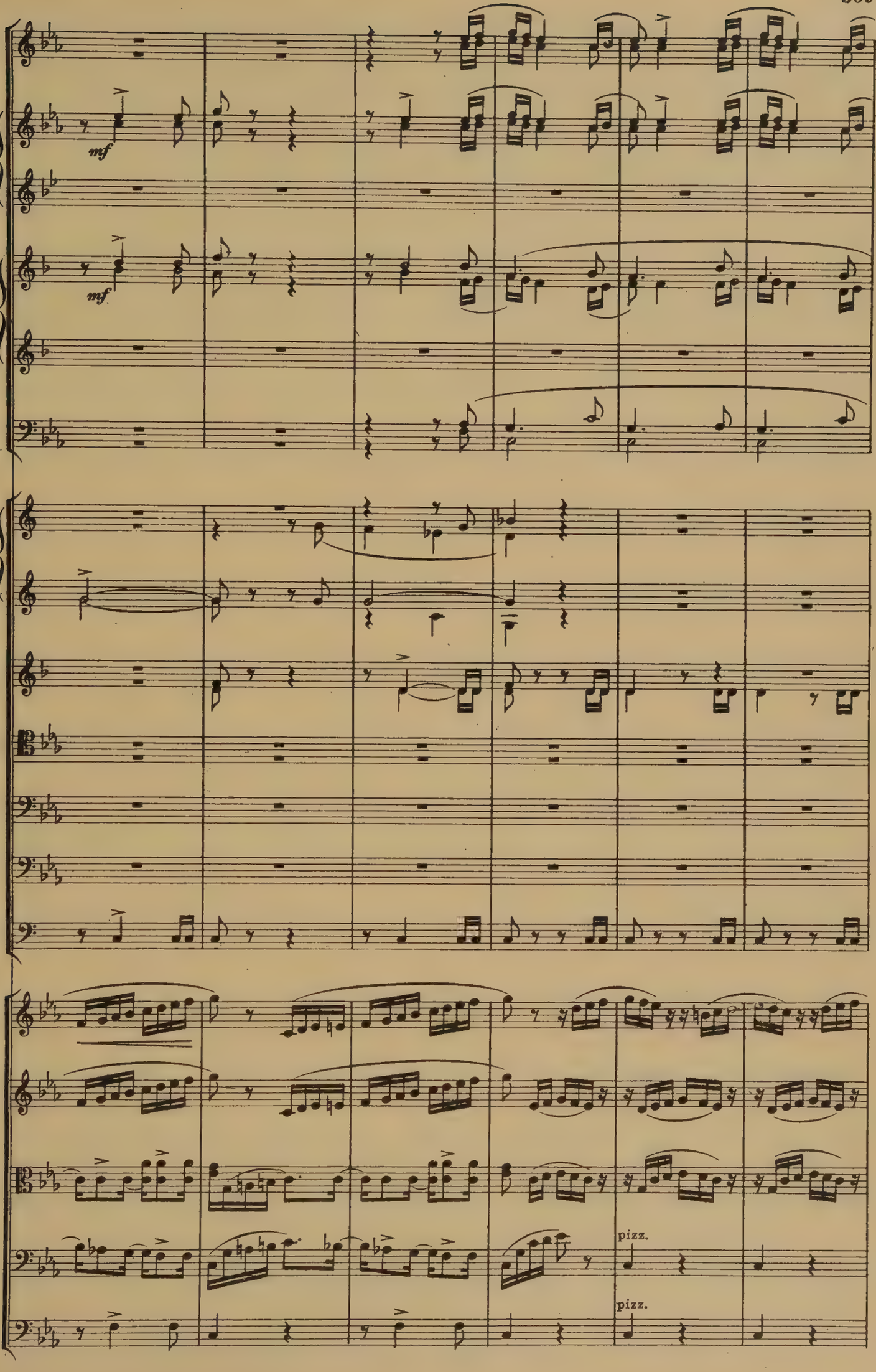
Andante molto appassionato

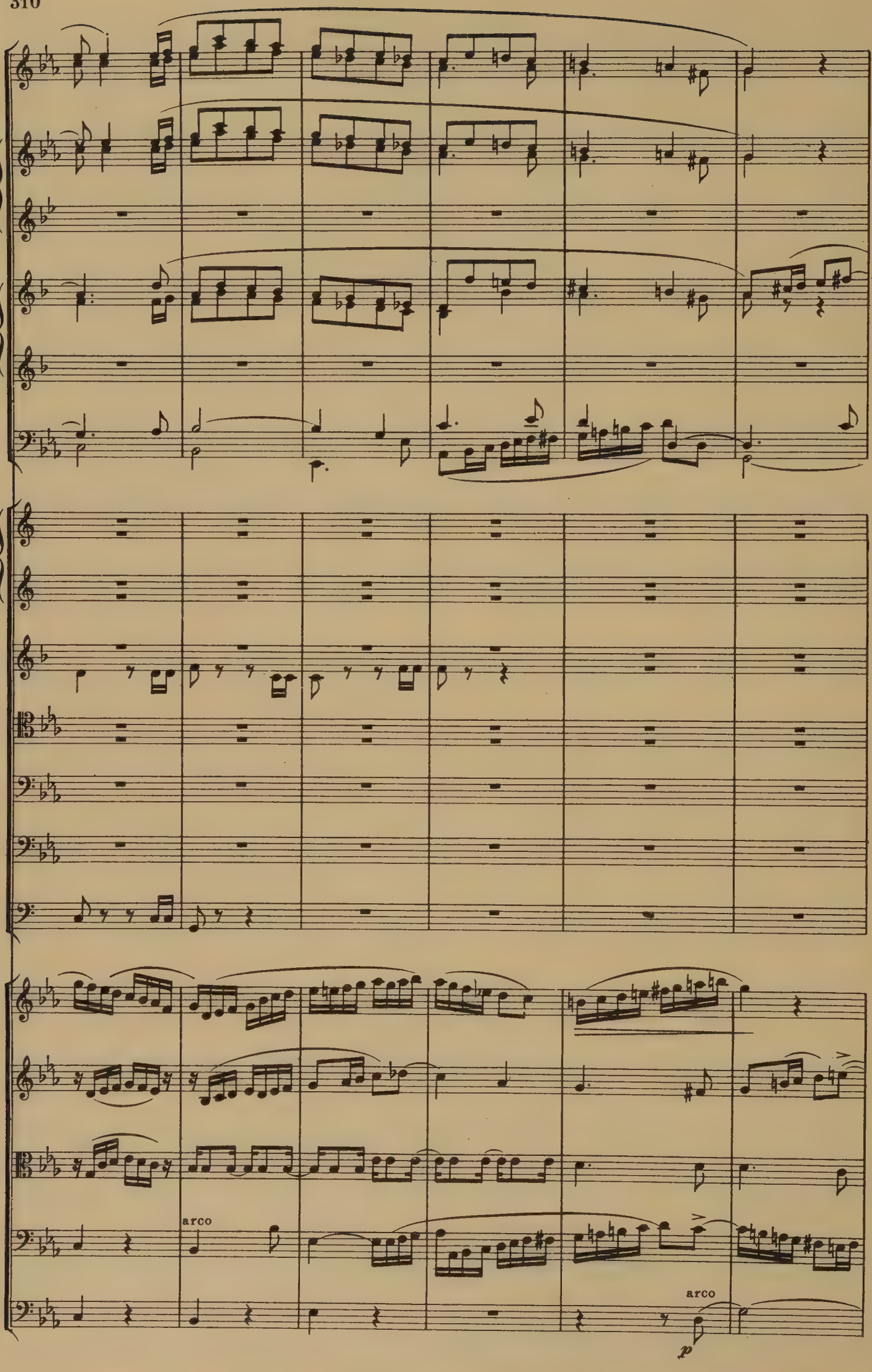



pizz.
pizz.


rit.
Meno mosso
SOLO
p
rit.
Meno mosso
pp
rit.
Meno mosso
pp
p
arco


rit.
C à tempo
SOLO
p
rit.
a tempo
mf
rit.
a tempo
rit.
C a tempo
sfz
sfz
mf
mf
mf
mf
arco
mf


mf
mf
pizz.
pizz.


arco
arco
p

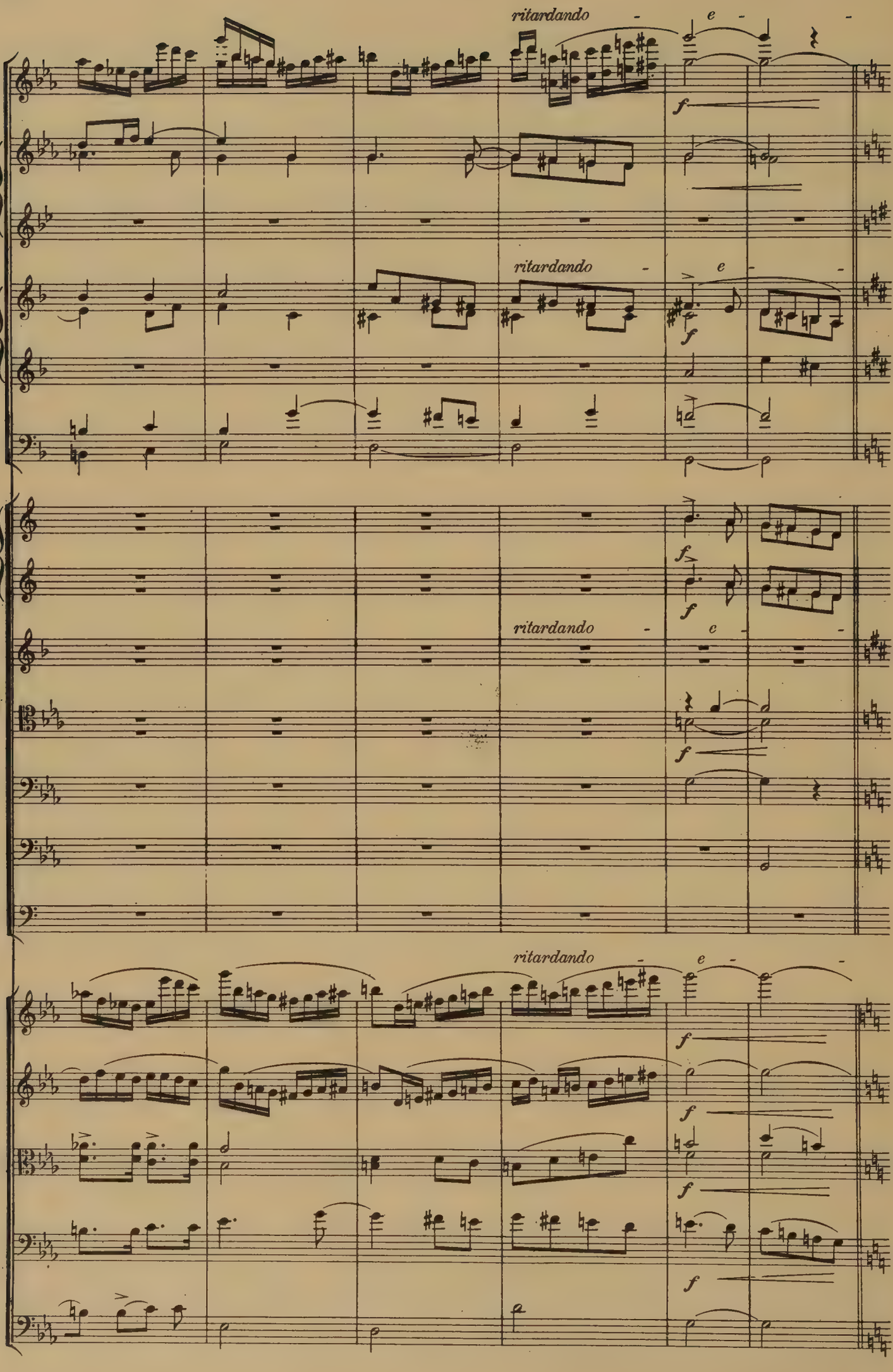
crescendo e accelerando

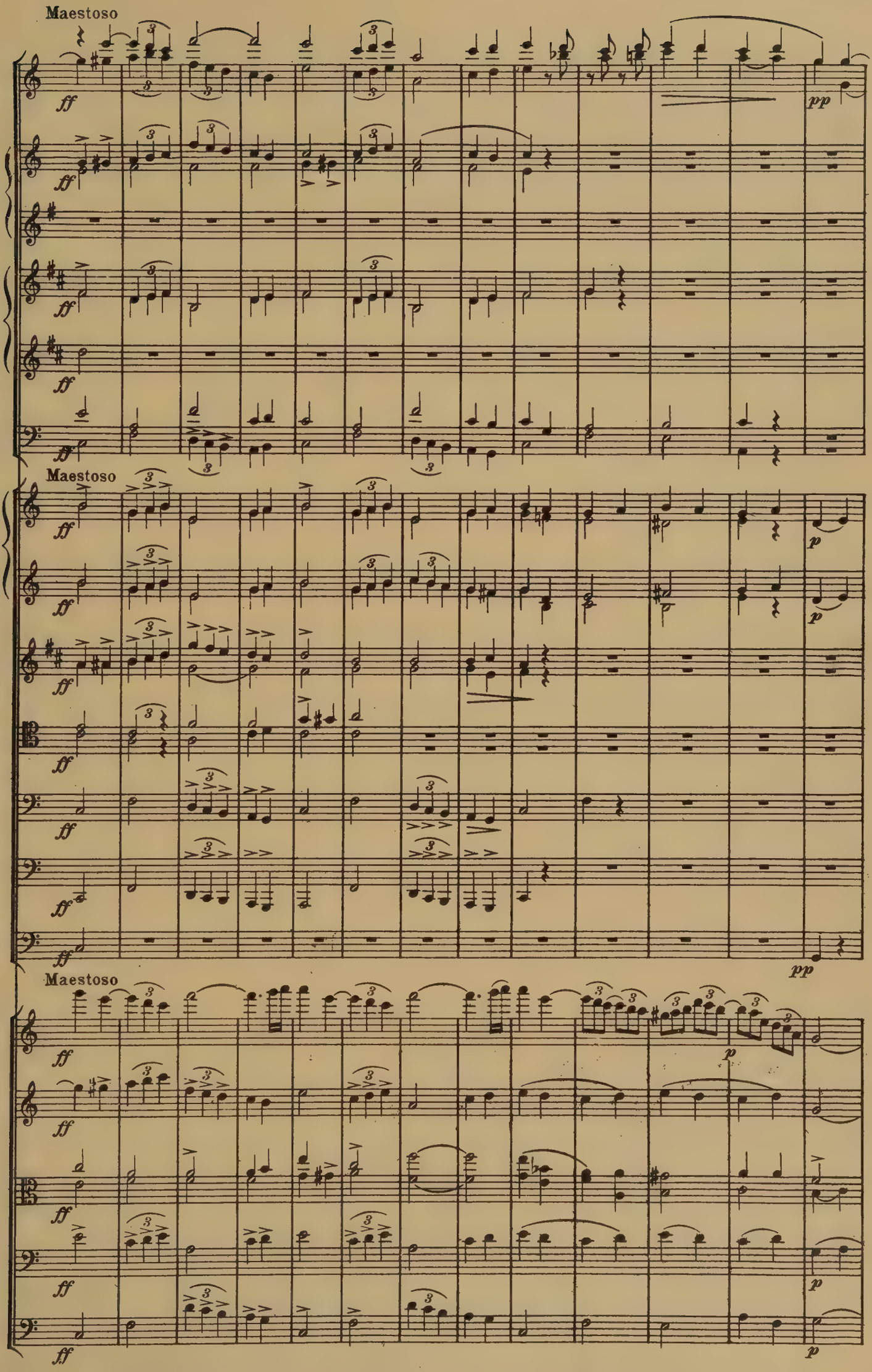
crescendo e accelerando

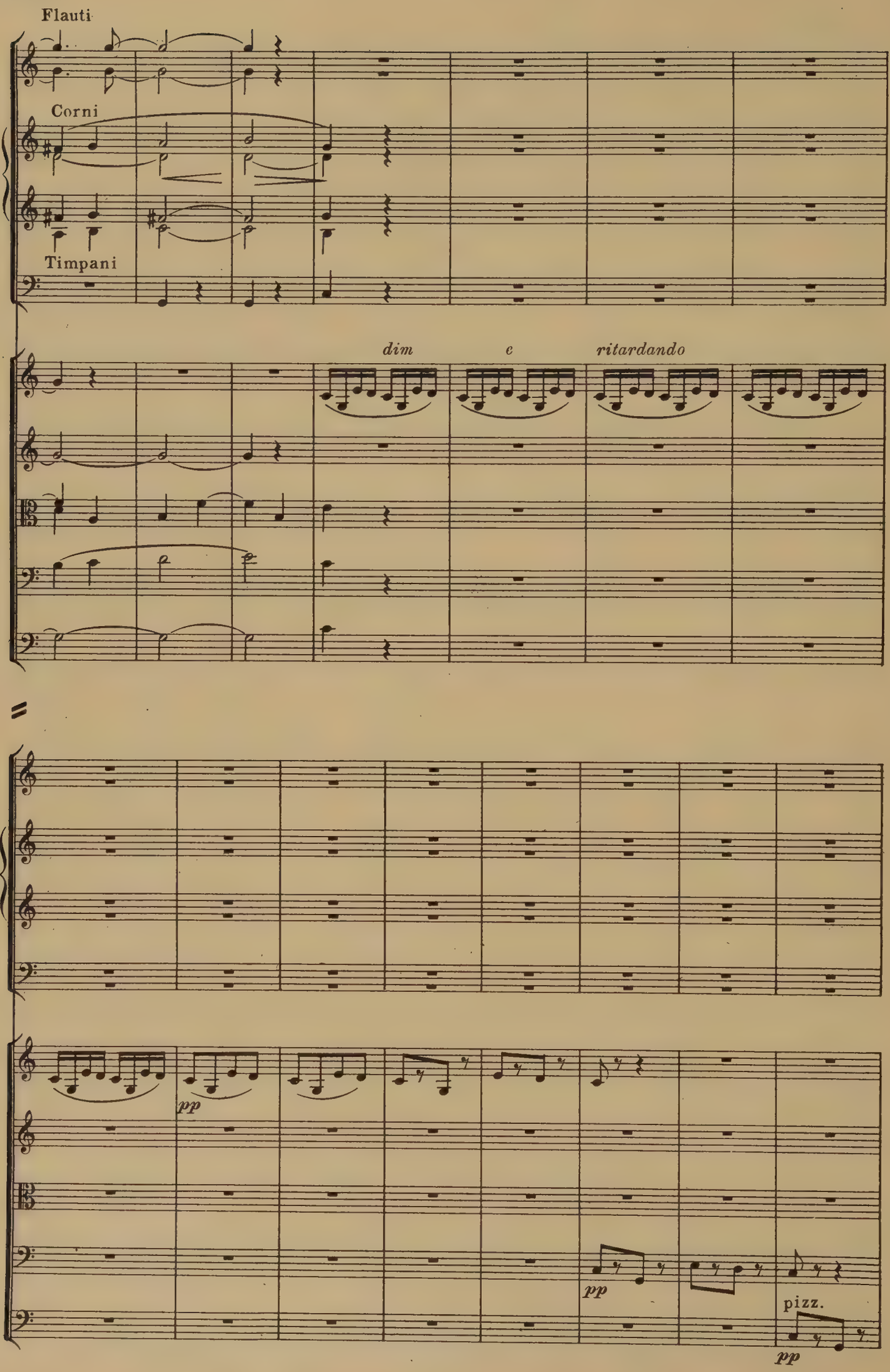
p *f*

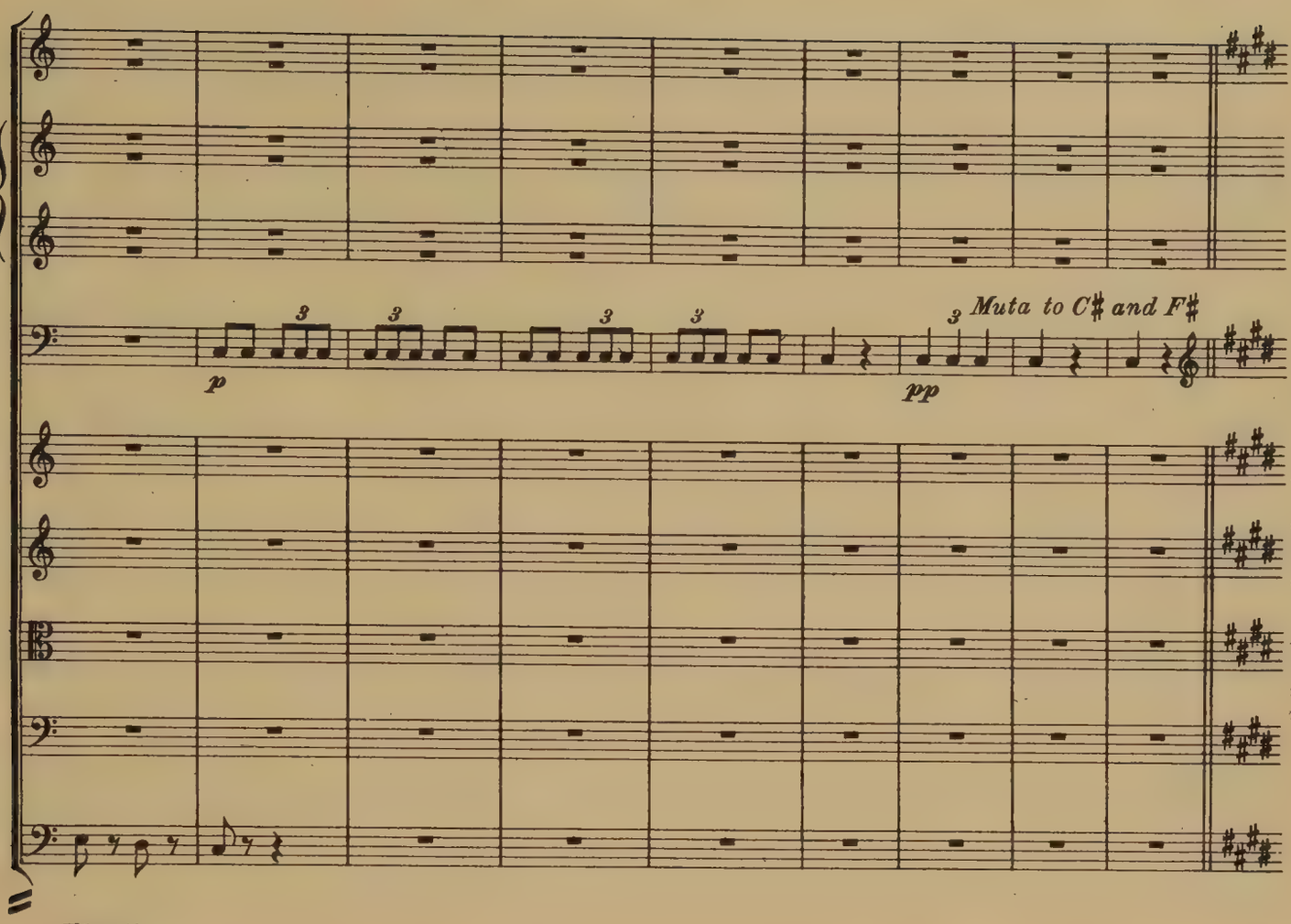
crescendo e accelerando

f *f* *f* *f* *f*


ritardando
e
f
ritardando
e
f
f
f
ritardando
e
f
ritardando
e
f
f
f
f


Maestoso
ff
pp
Maestoso
ff
p
pp
Maestoso
ff
p

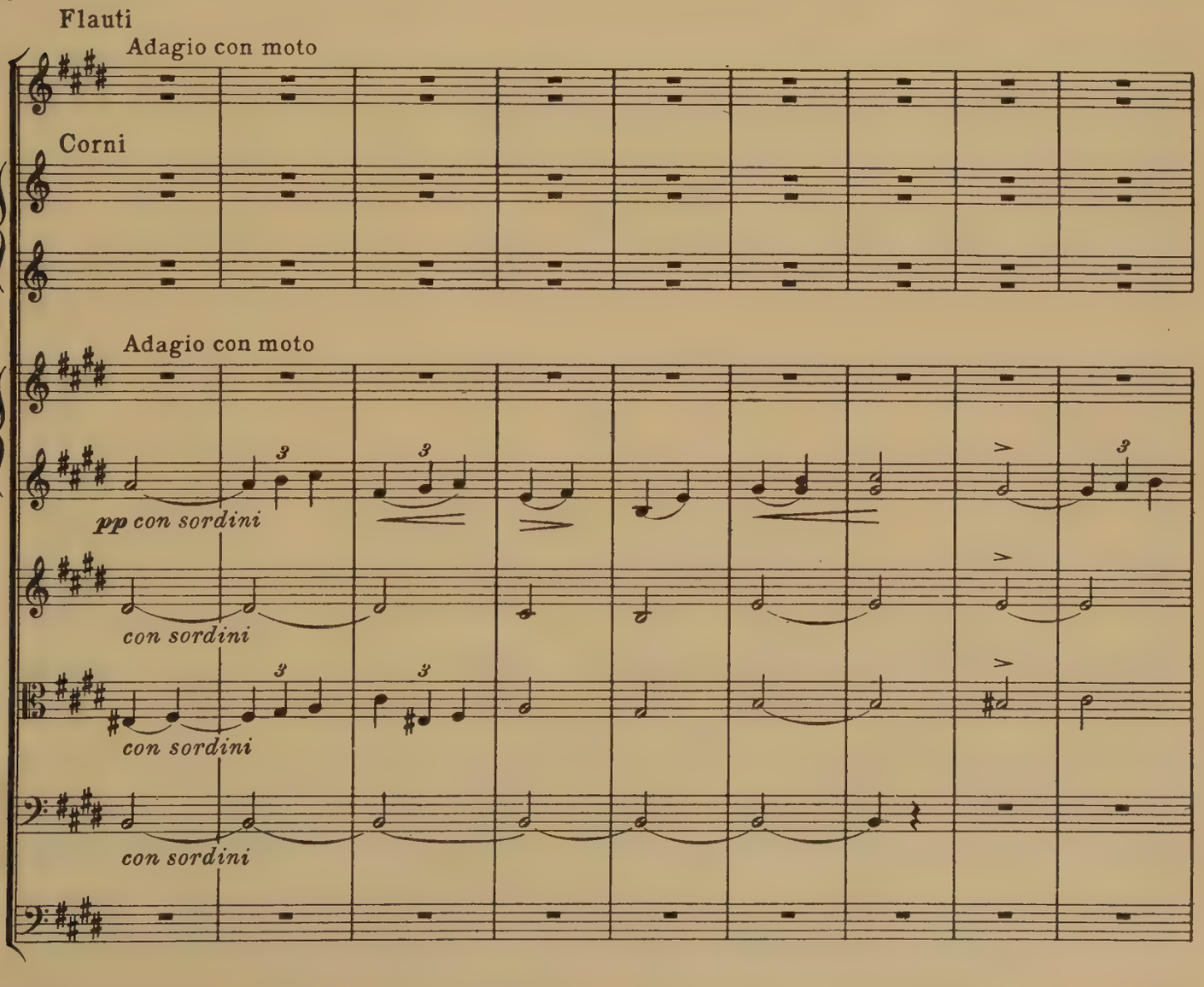

Flauti
Corni
Timpani
dim
e
ritardando
pp
pp
pizz.
pp

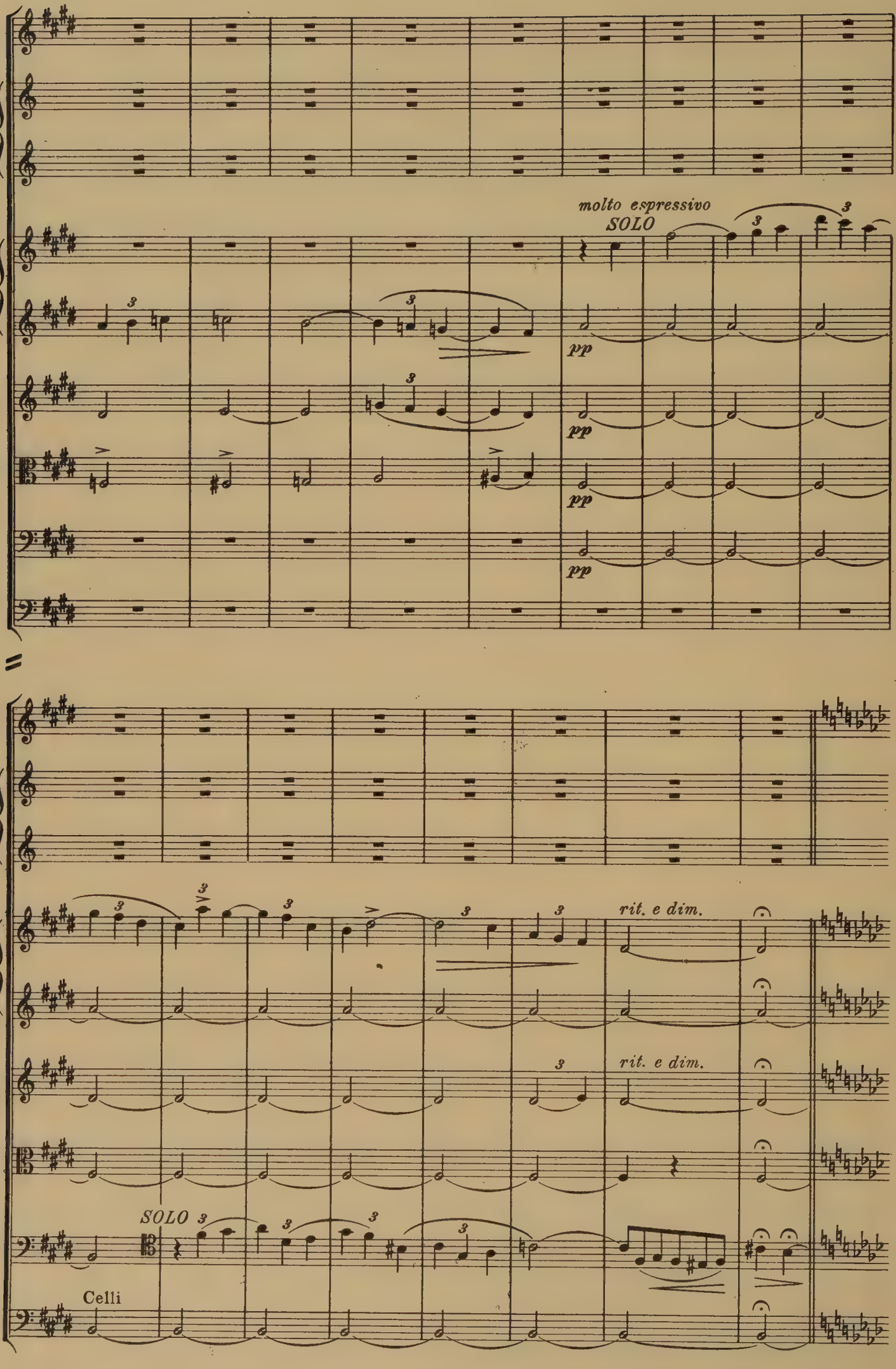


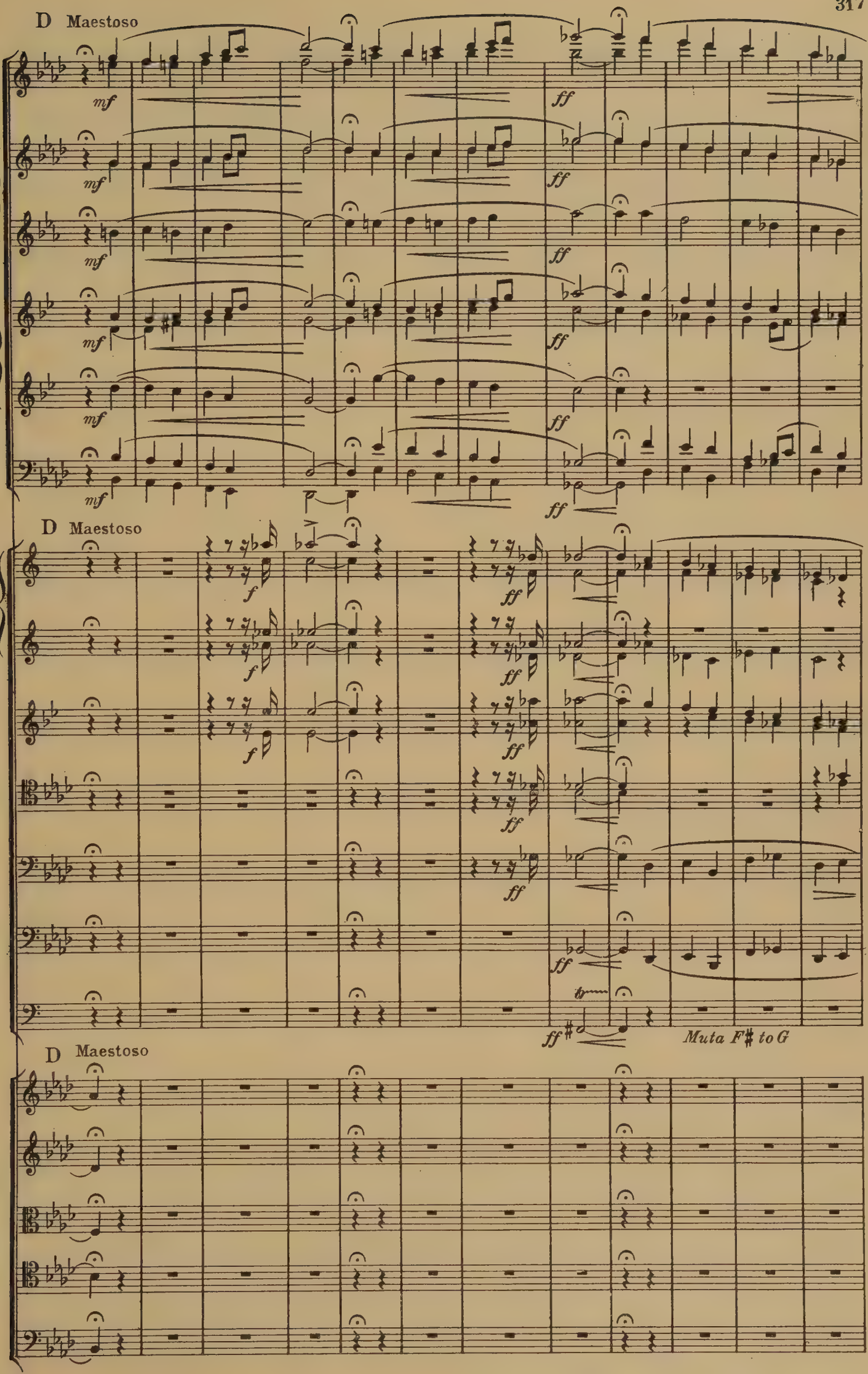
Flauti

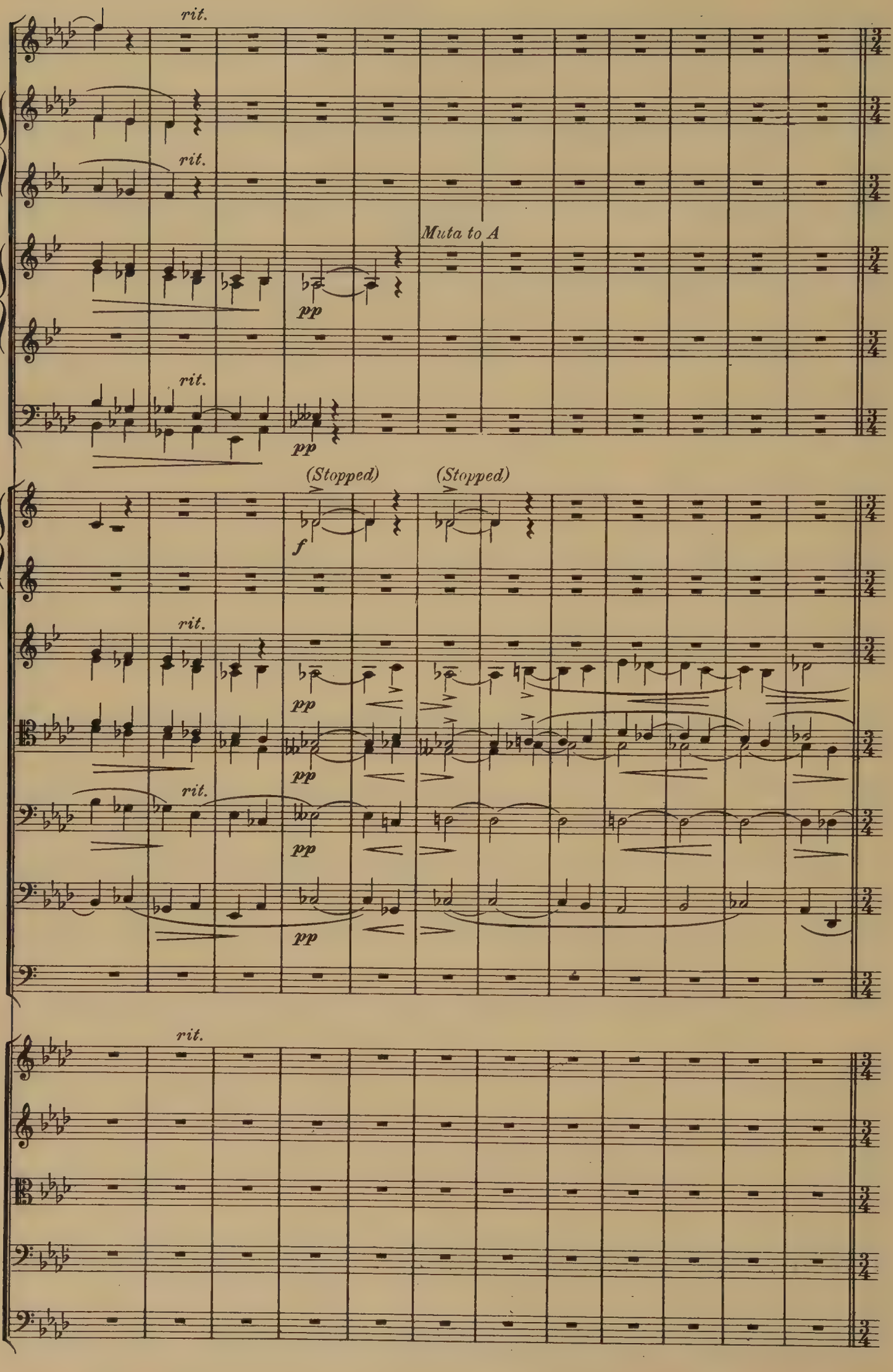
Adagio con moto

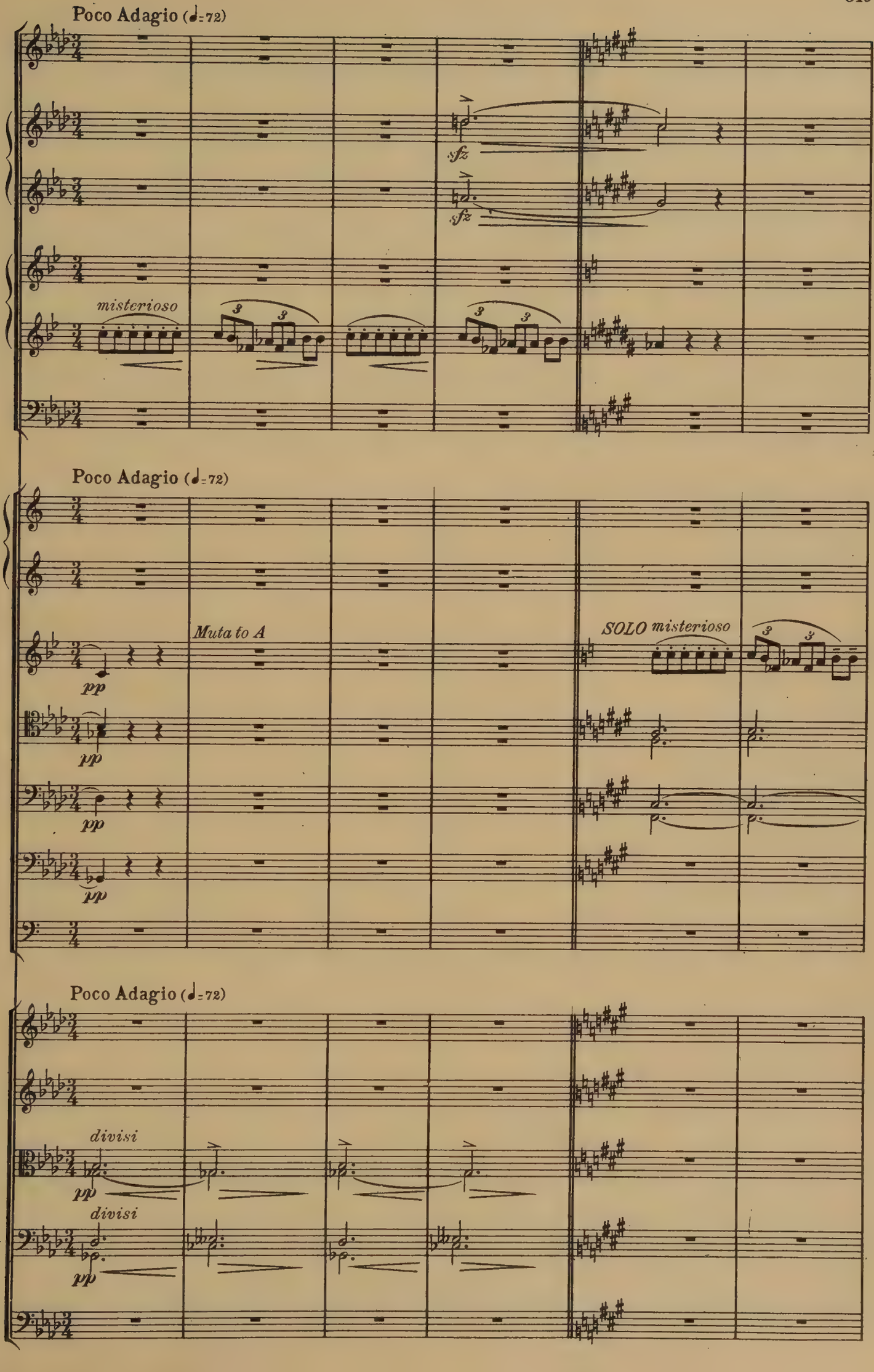
Corni

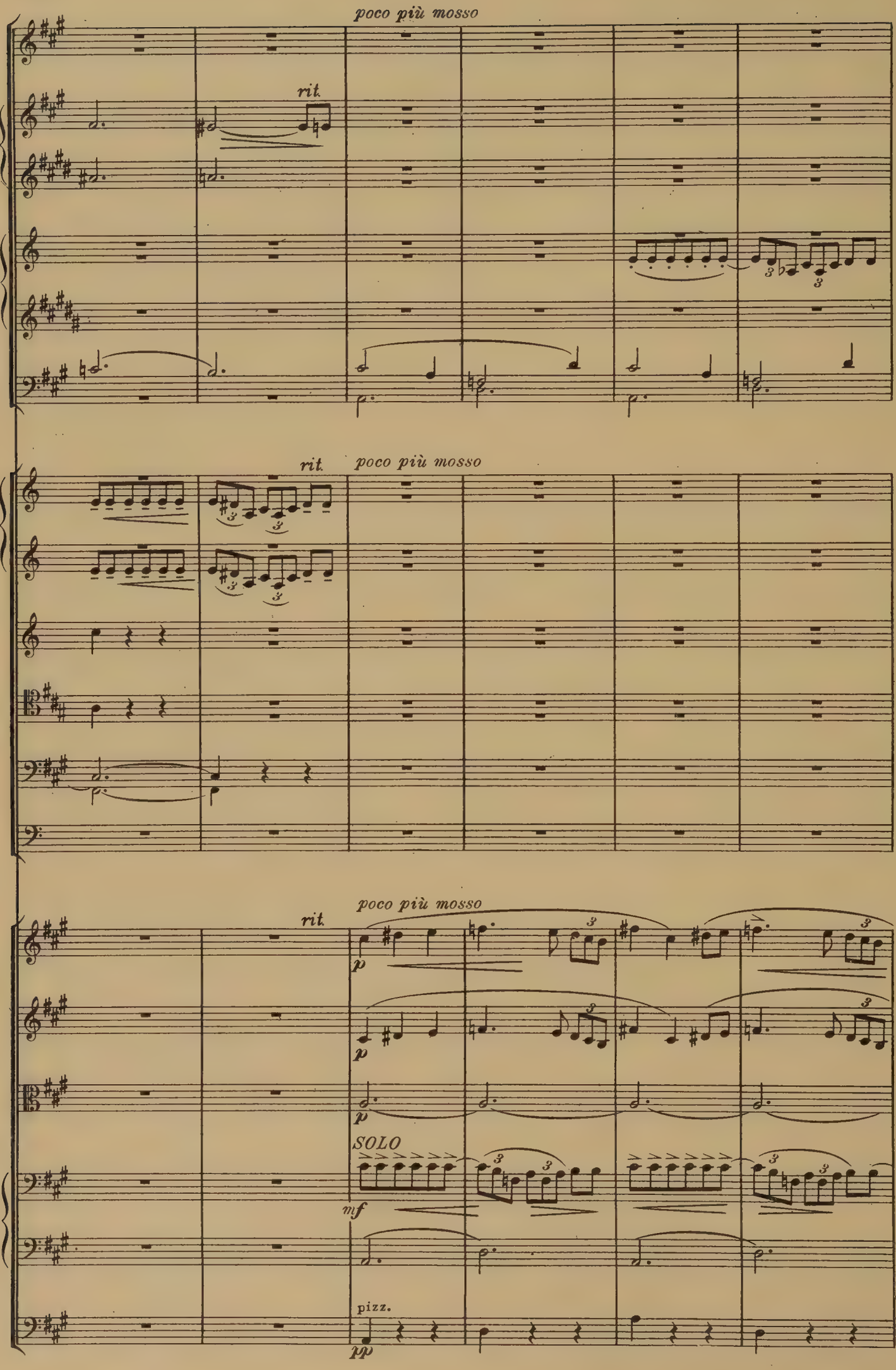


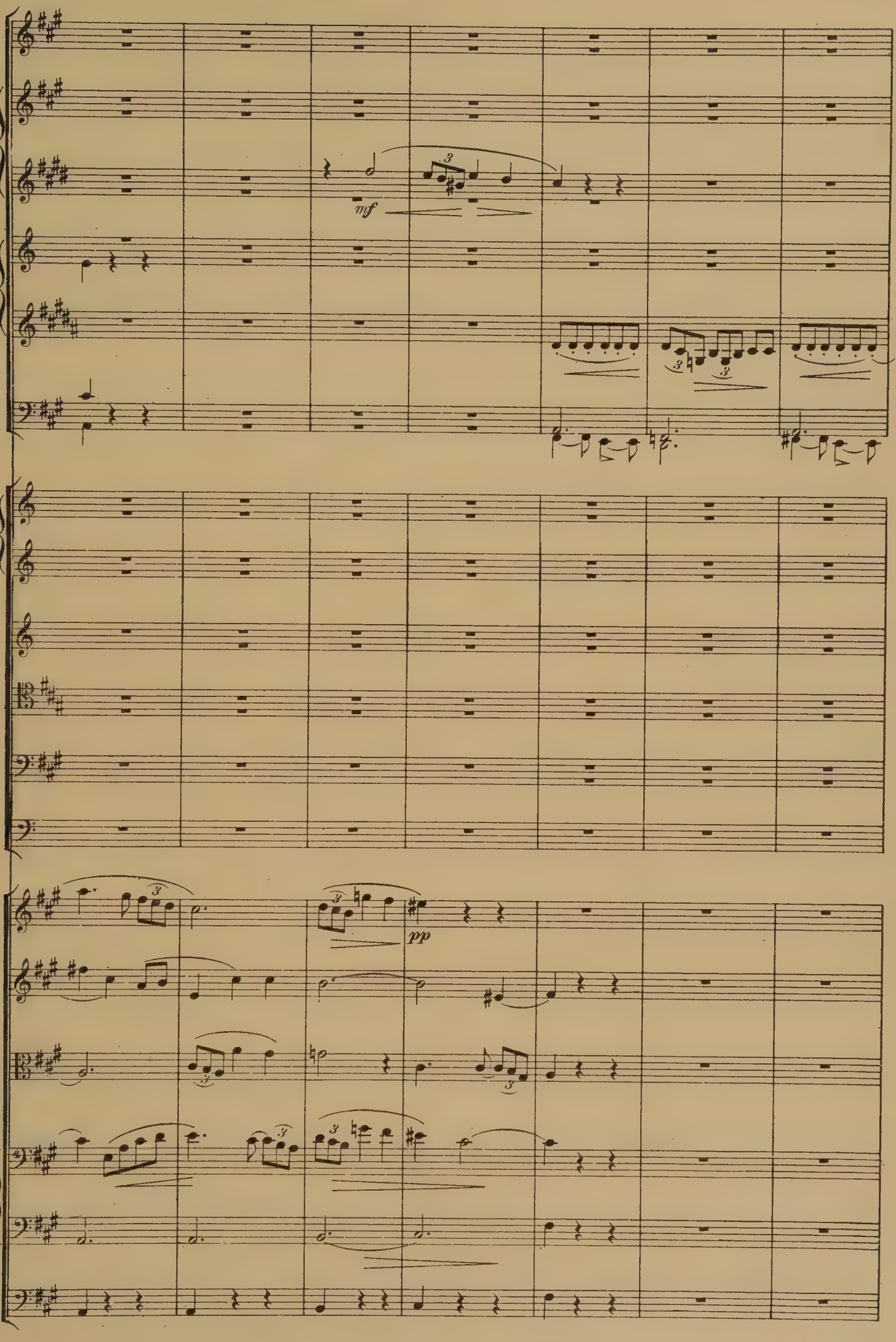

molto espressivo
SOLO
pp
pp
pp
rit. e dim.
rit. e dim.
SOLO
Celli

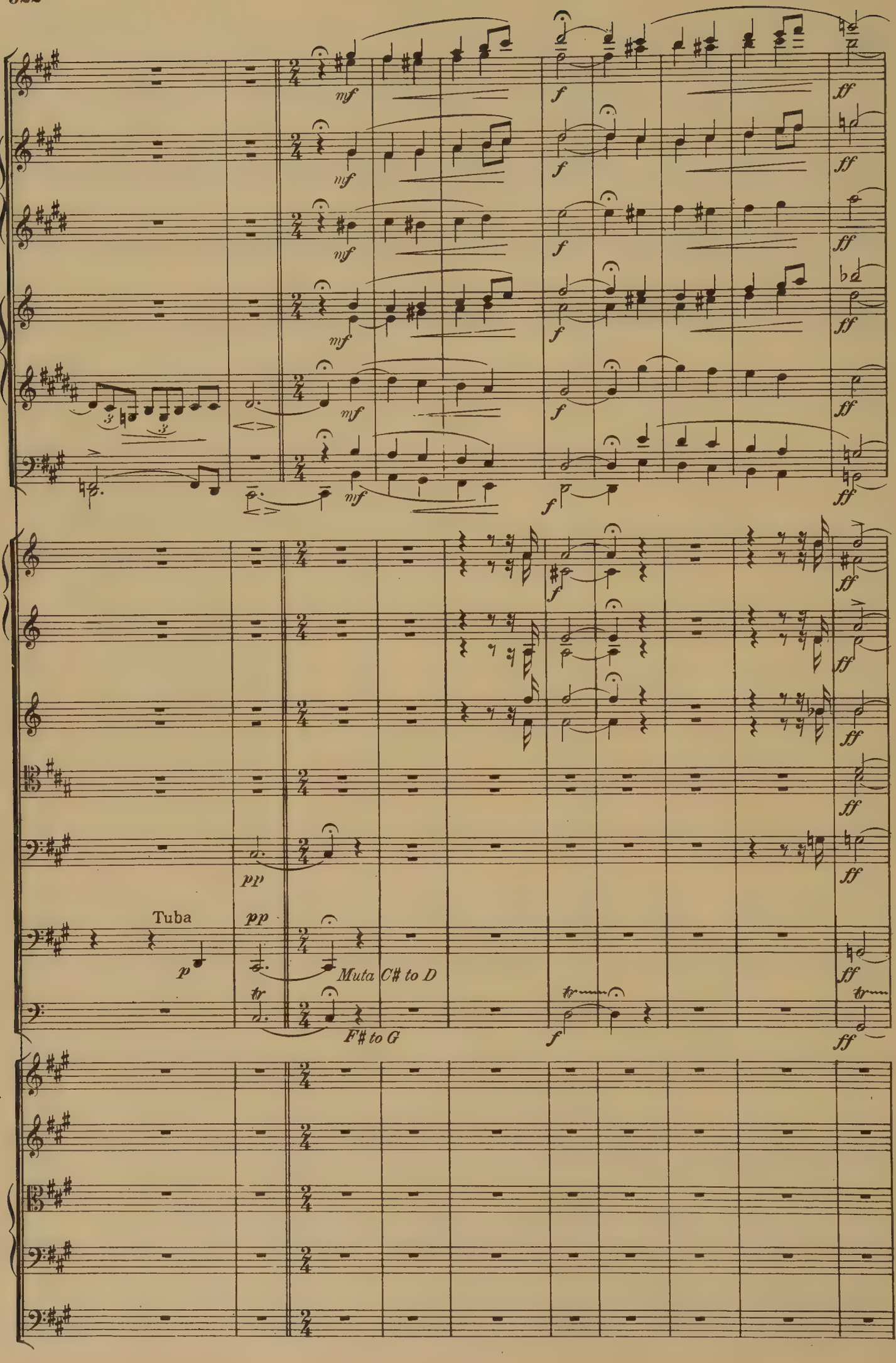

D Maestoso
mf
ff
D Maestoso
f
ff
ff♯
Muta F♯ to G
D Maestoso

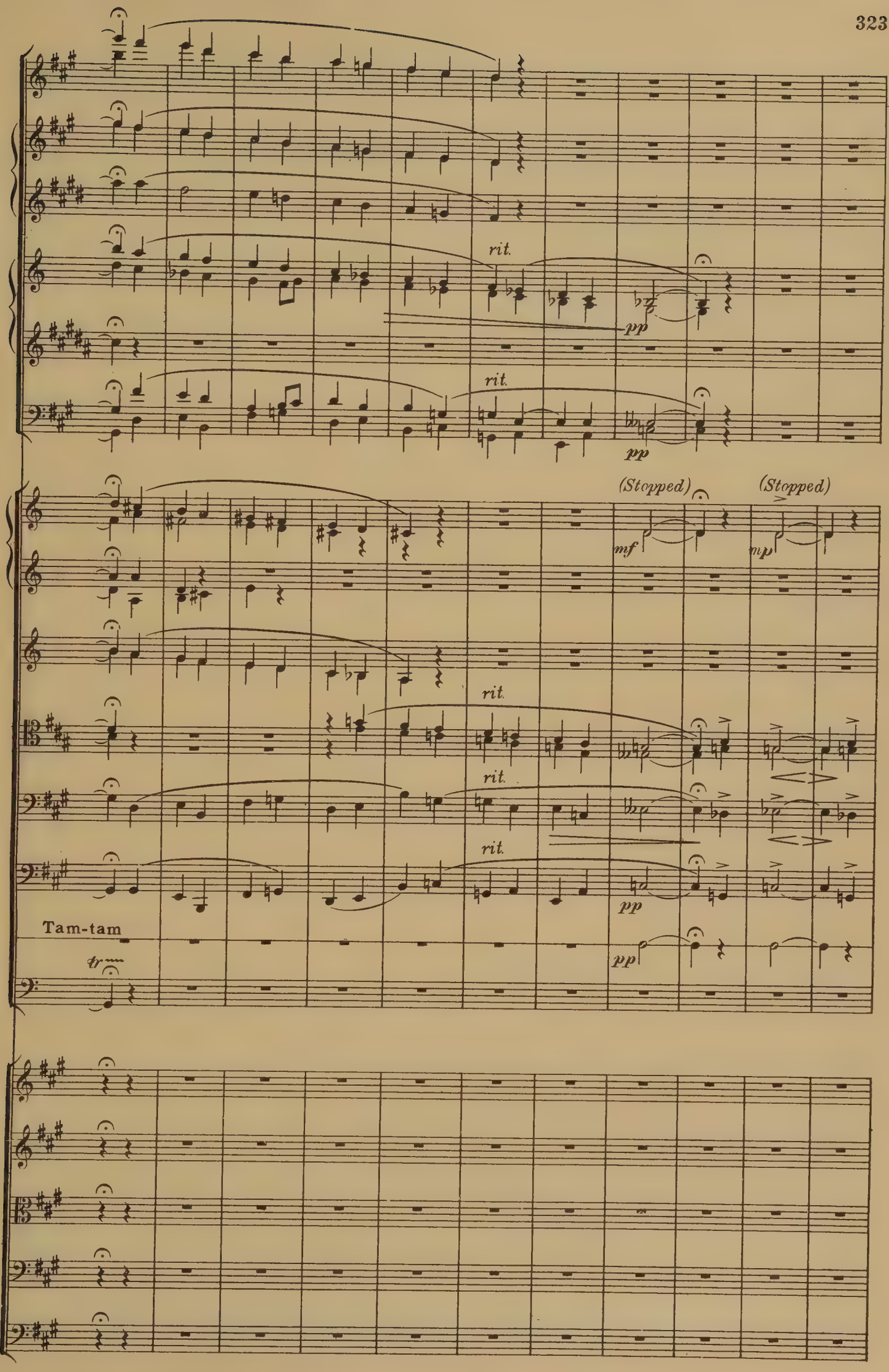

rit.
rit.
Muta to A
pp
rit.
pp
(Stopped)
(Stopped)
f
rit.
pp
pp
rit.
pp
pp
rit.

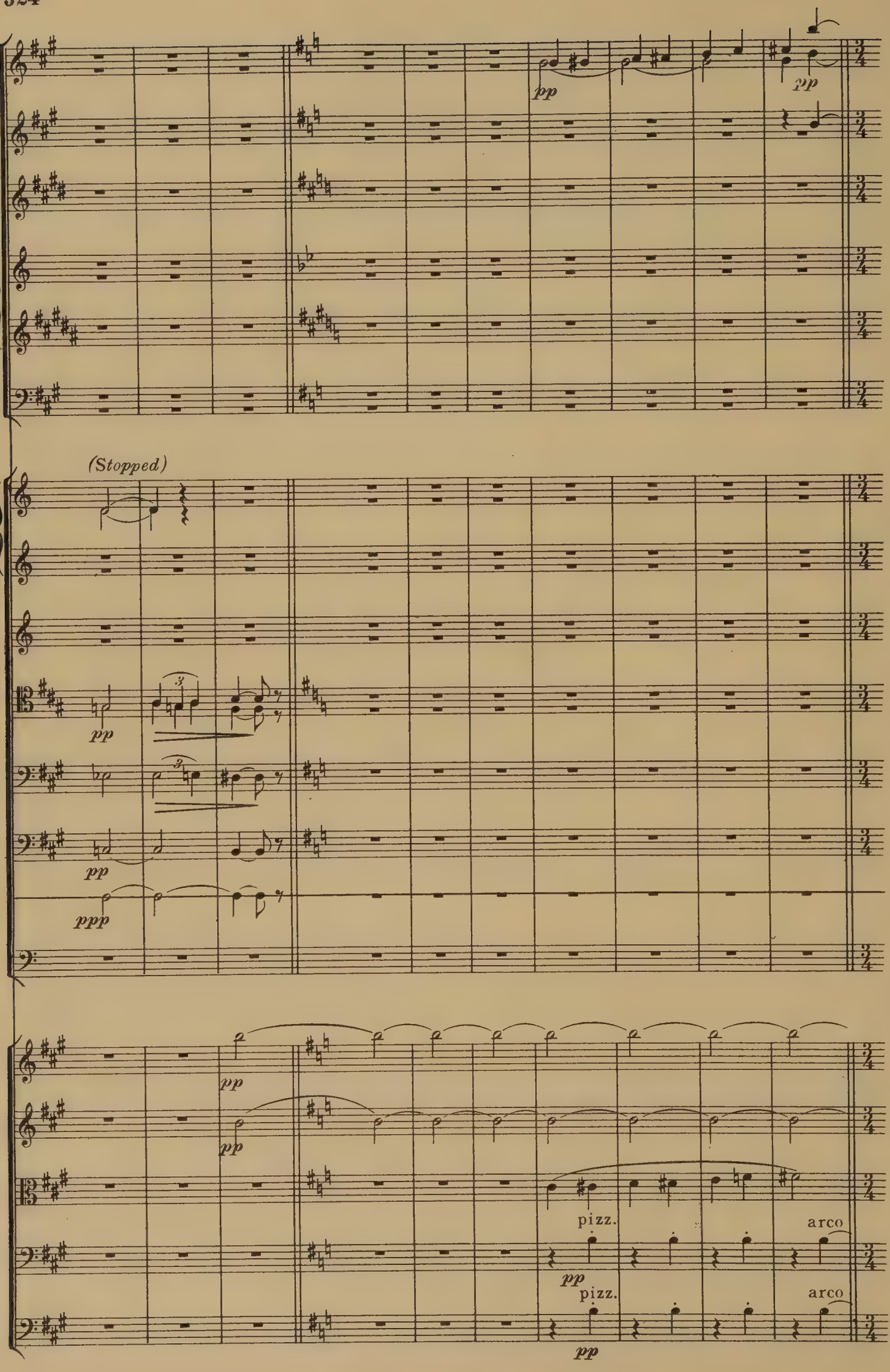

Poco Adagio (♩=72)
sfz
sfz
misterioso
Poco Adagio (♩=72)
Muta to A
SOLO misterioso
pp
pp
pp
pp
Poco Adagio (♩=72)
divisi
pp
divisi
pp

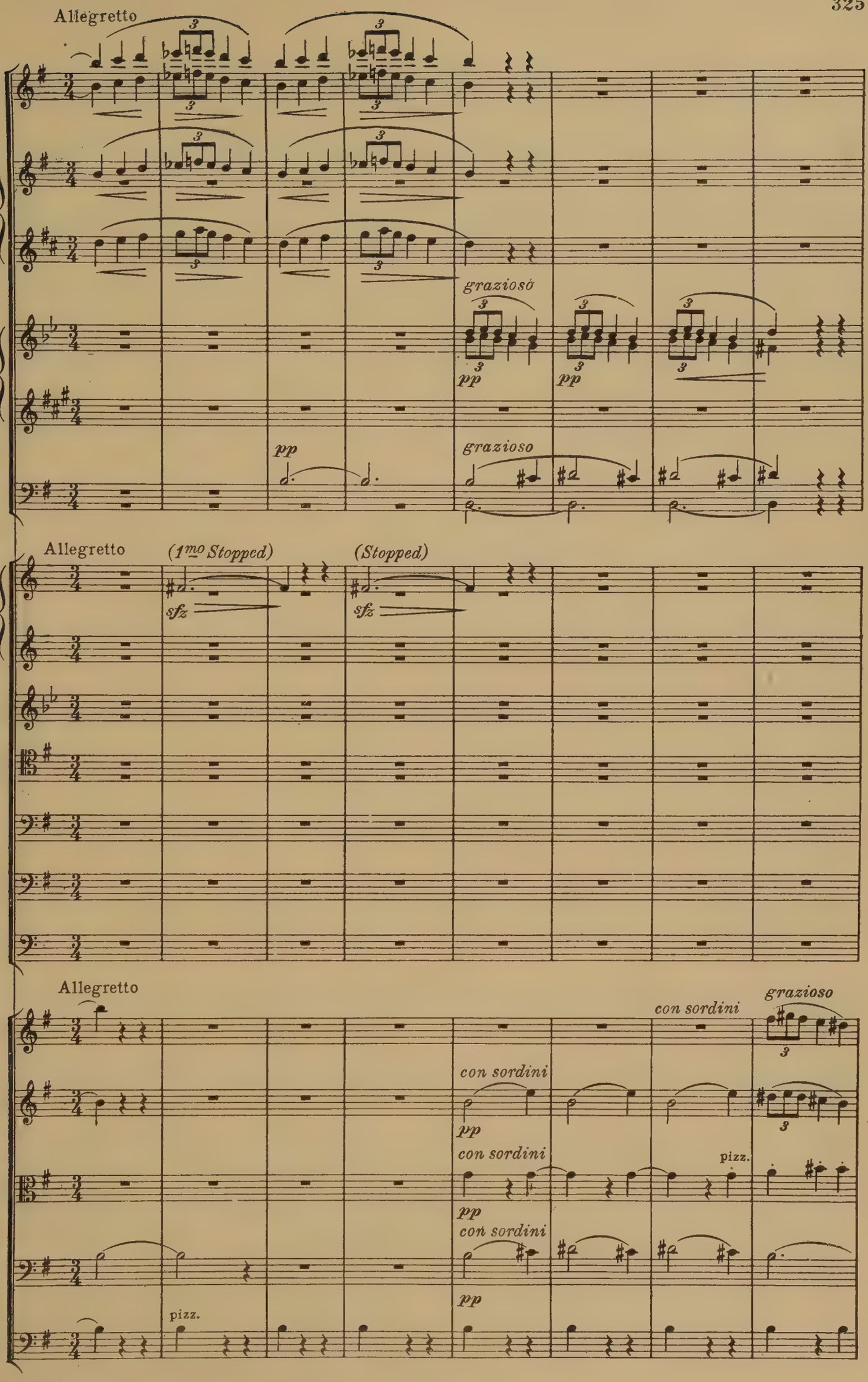

poco più mosso
rit.
rit.
poco più mosso
rit.
poco più mosso
SOLO
mf
pizz.
pp


mf
pp

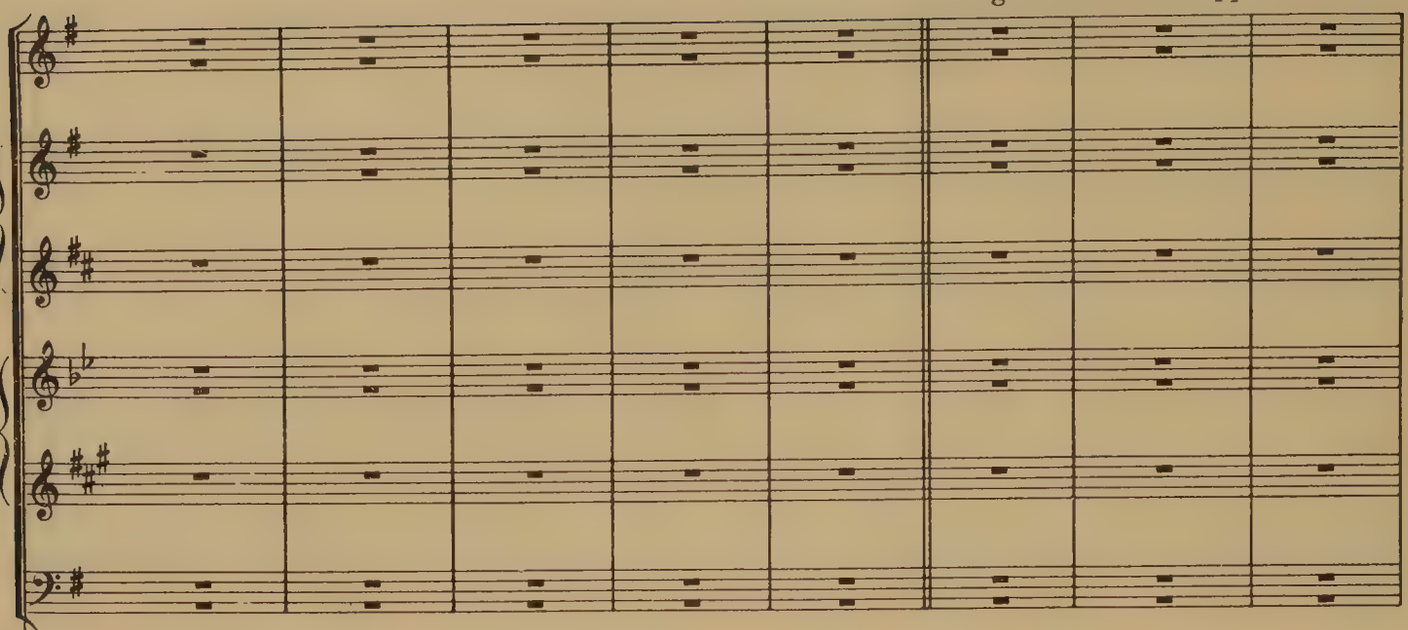

mf
f
ff
pp
p
Tuba
Muta C# to D
F# to G
tr


rit.
pp
rit.
pp
(Stopped)
(Stopped)
mf
mp
rit.
rit.
rit.
pp
Tam-tam
tr
pp

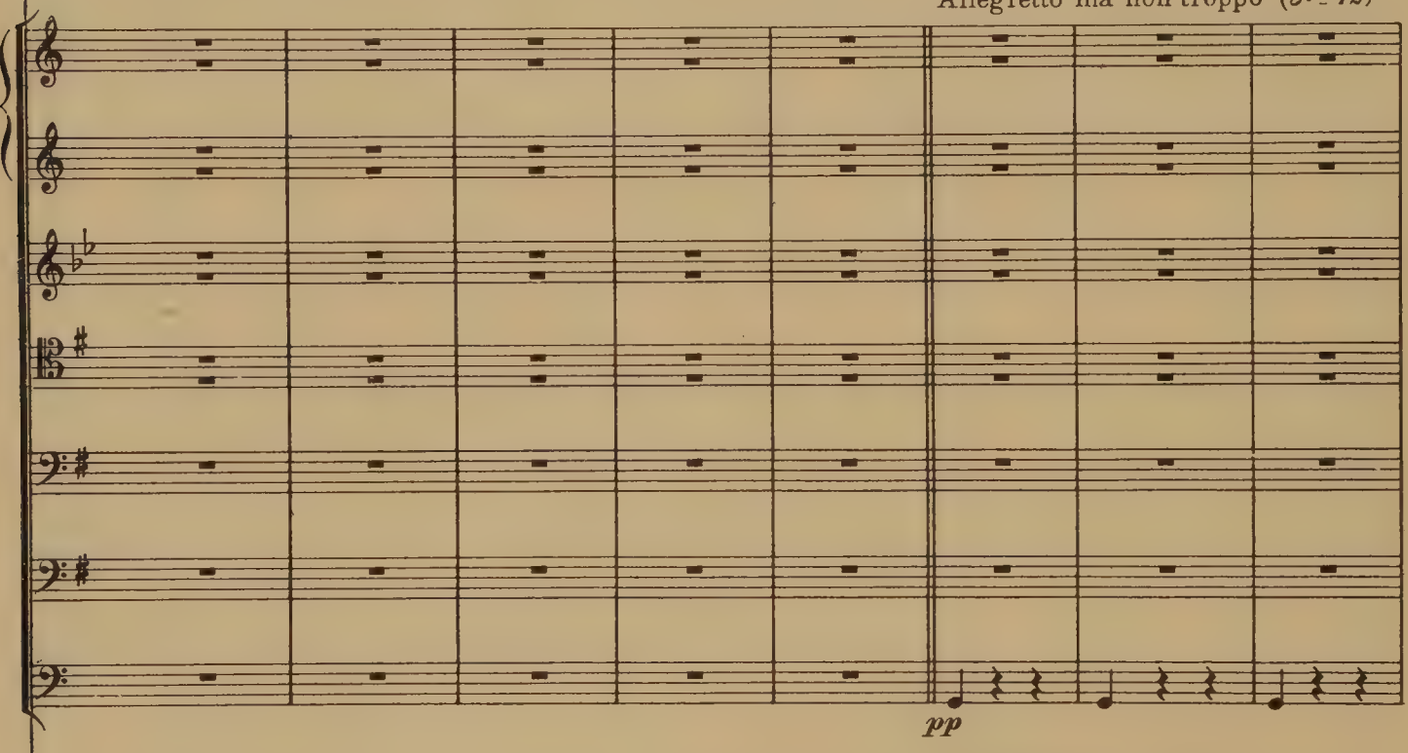

pp
pp
(Stopped)
pp
pp
ppp
pp
pp
pizz.
arco
pp
pizz.
arco
pp


Allegretto
grazioso
pp
grazioso
Allegretto
(1mo Stopped)
(Stopped)
sfz
sfz
Allegretto
con sordini
grazioso
con sordini
pp
con sordini
pizz.
pp
con sordini
pp
pizz.

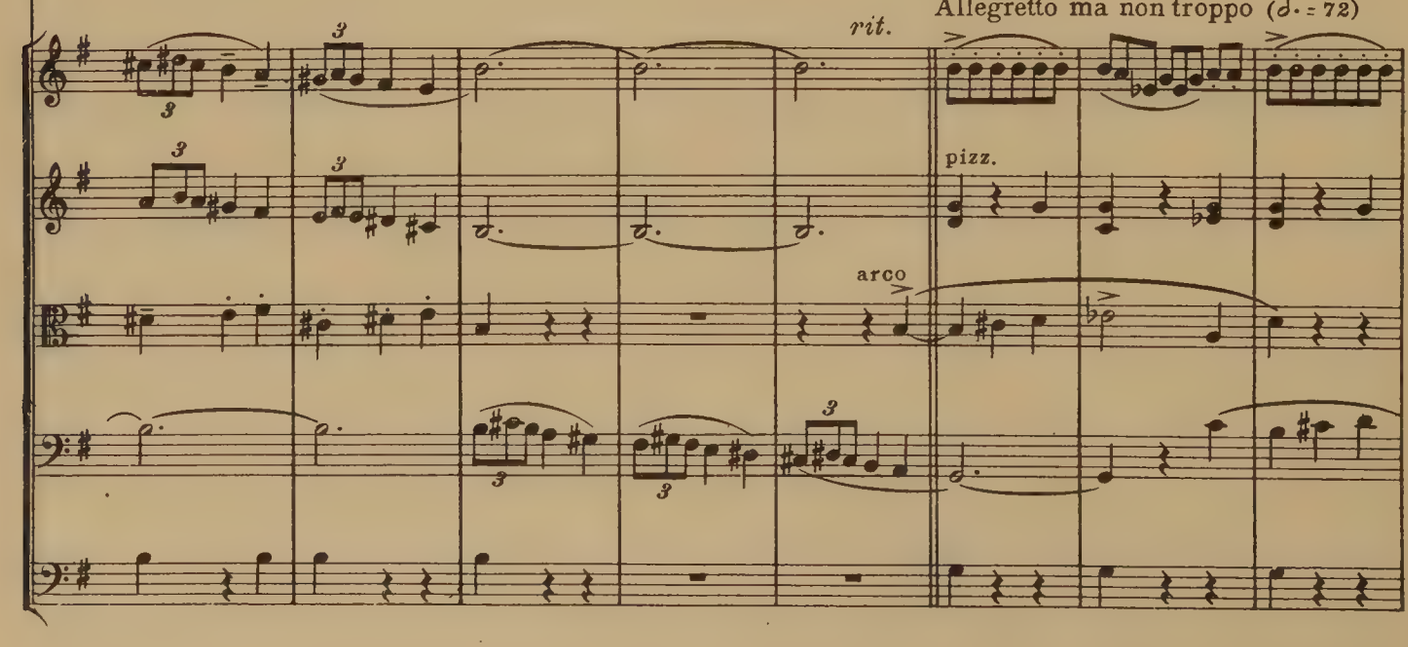
Allegretto ma non troppo (♩. = 72)

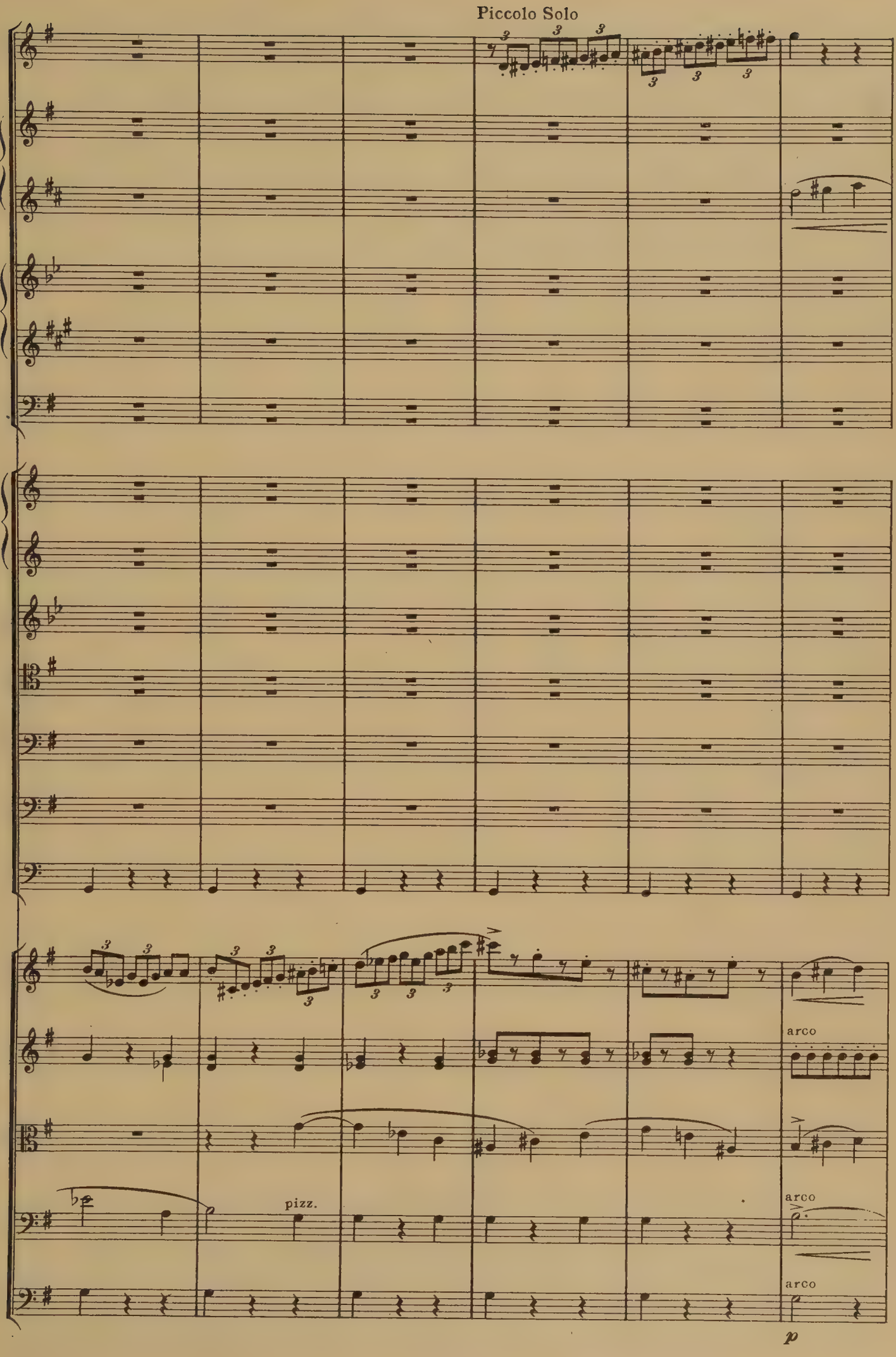


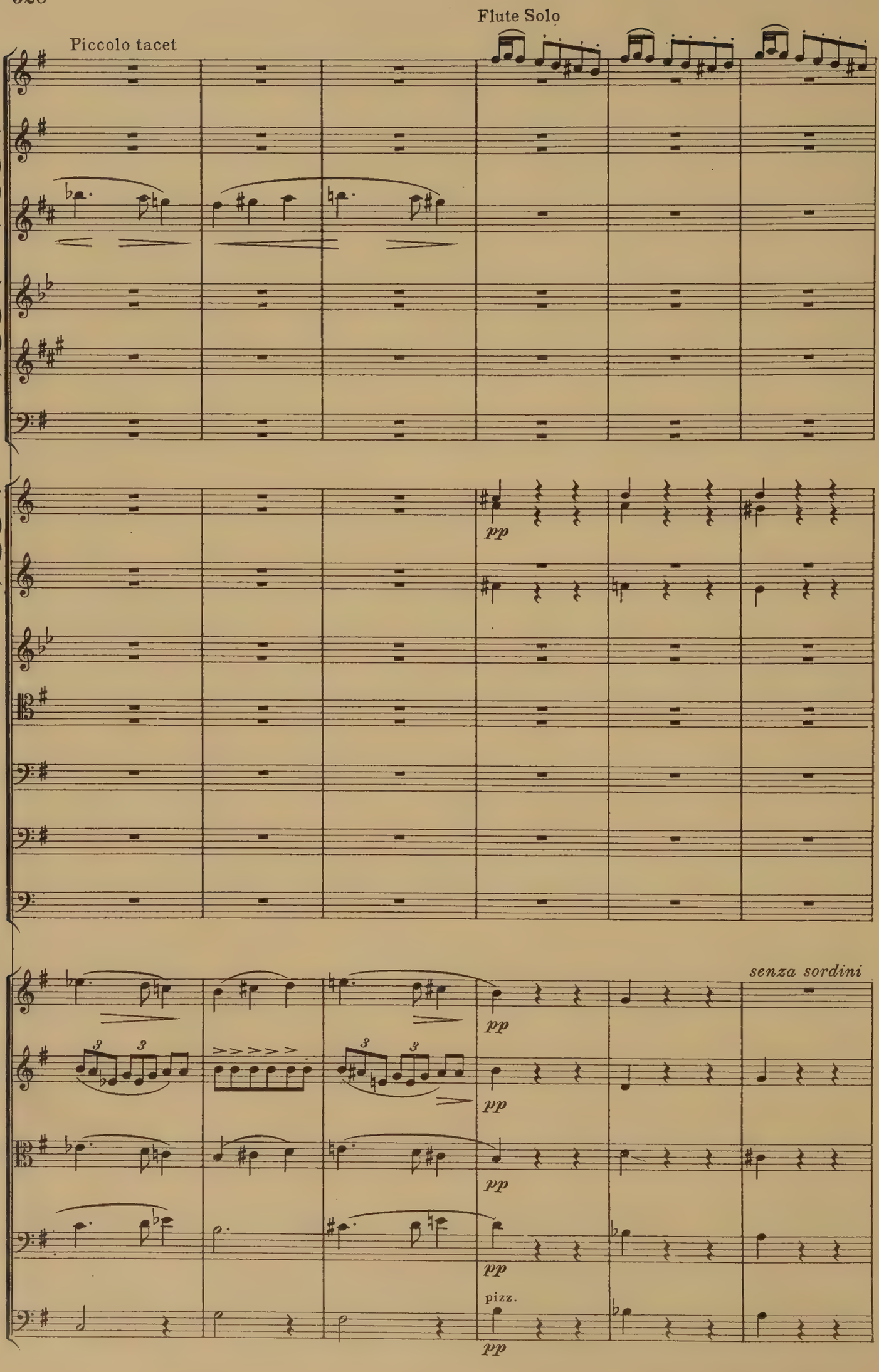
Allegretto ma non troppo (♩. = 72)

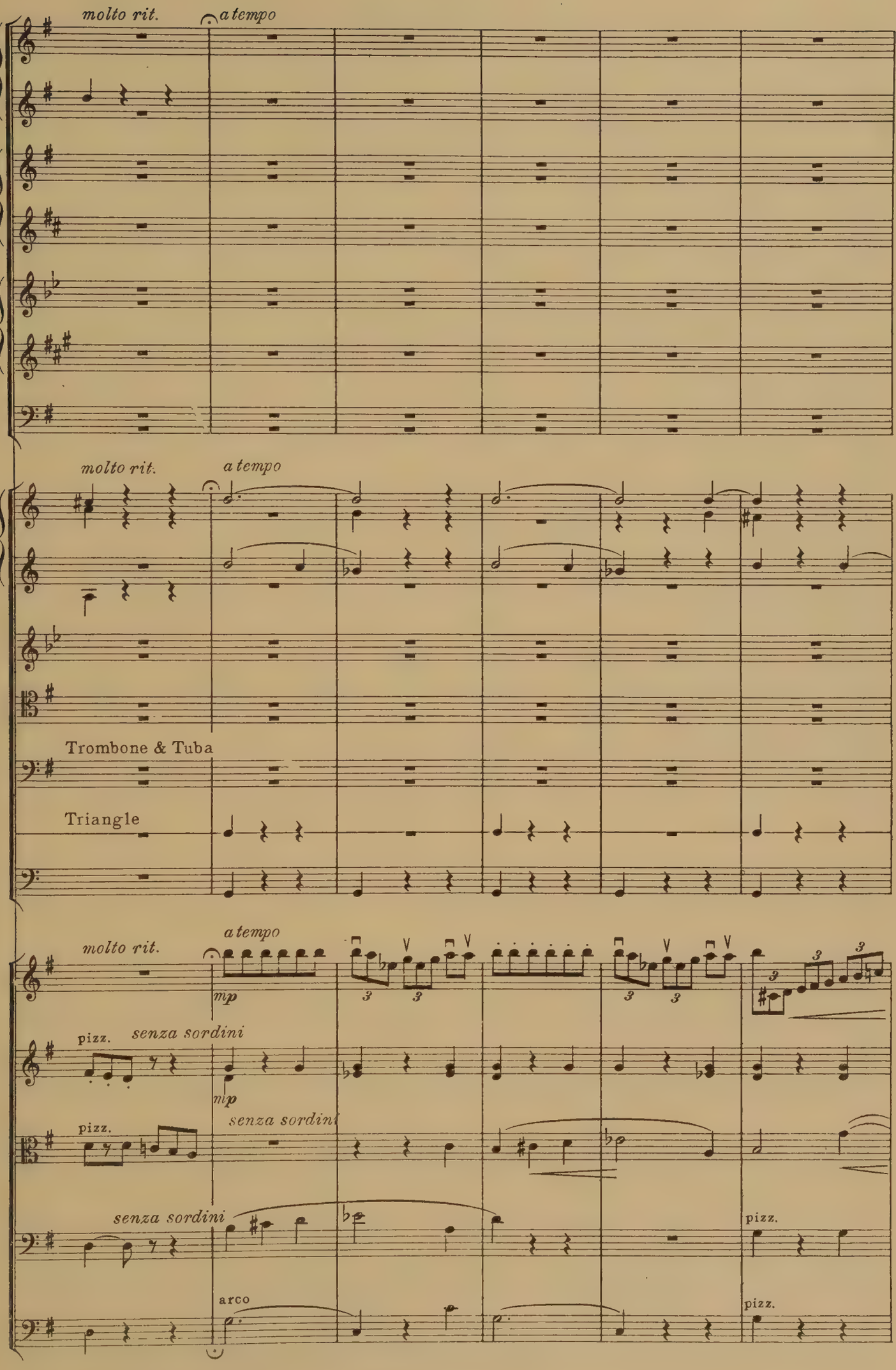


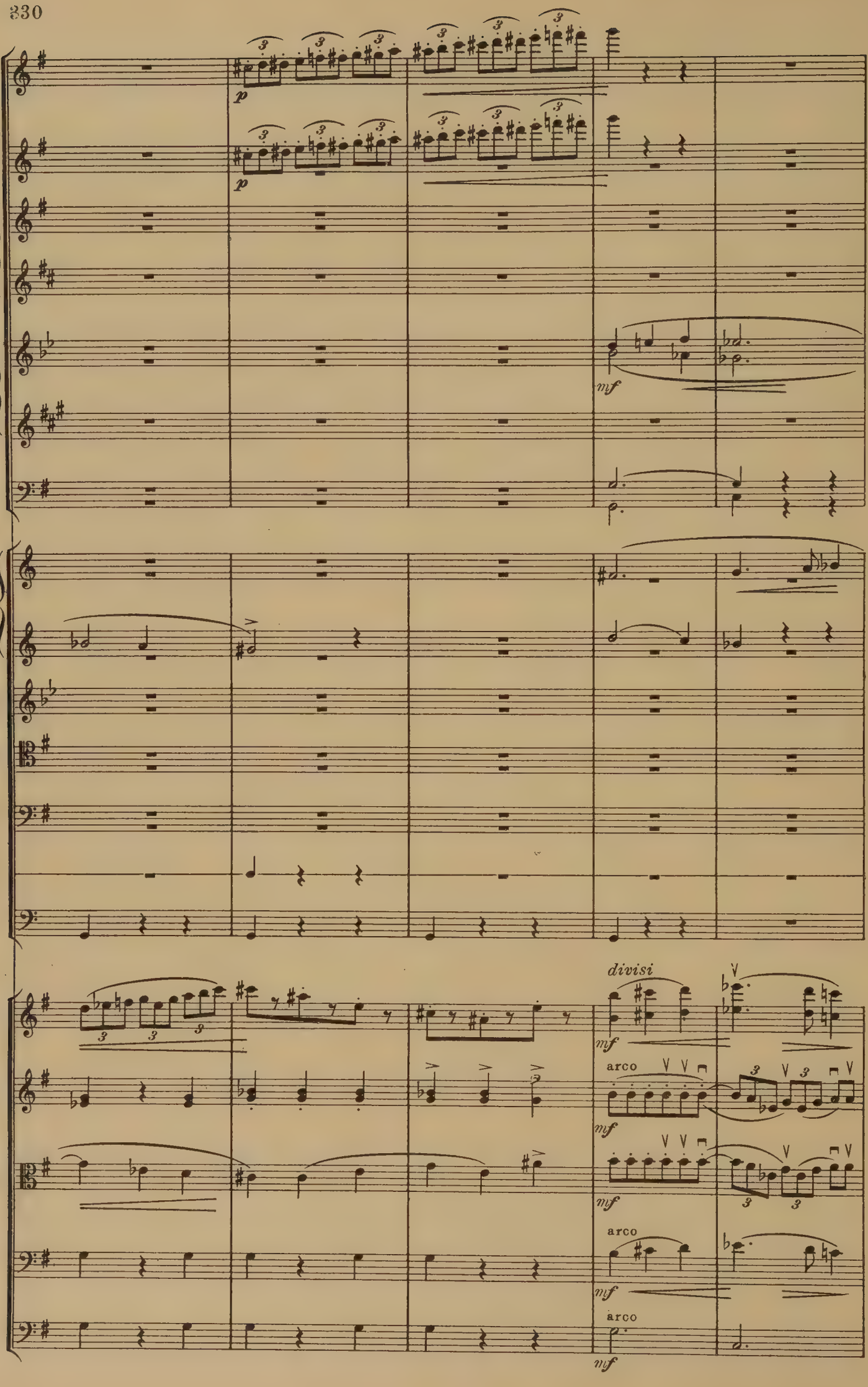
Allegretto ma non troppo (♩. = 72)

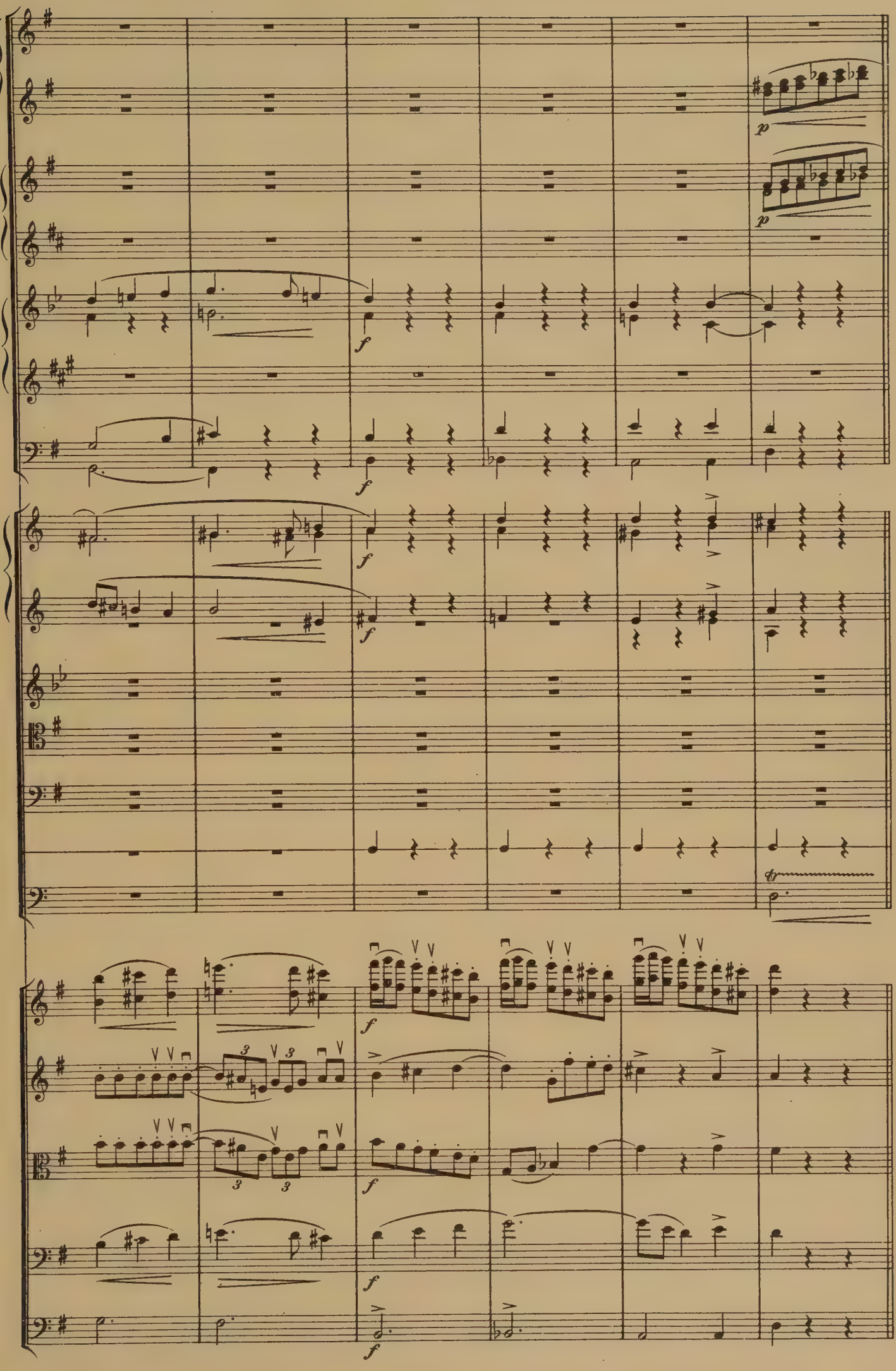


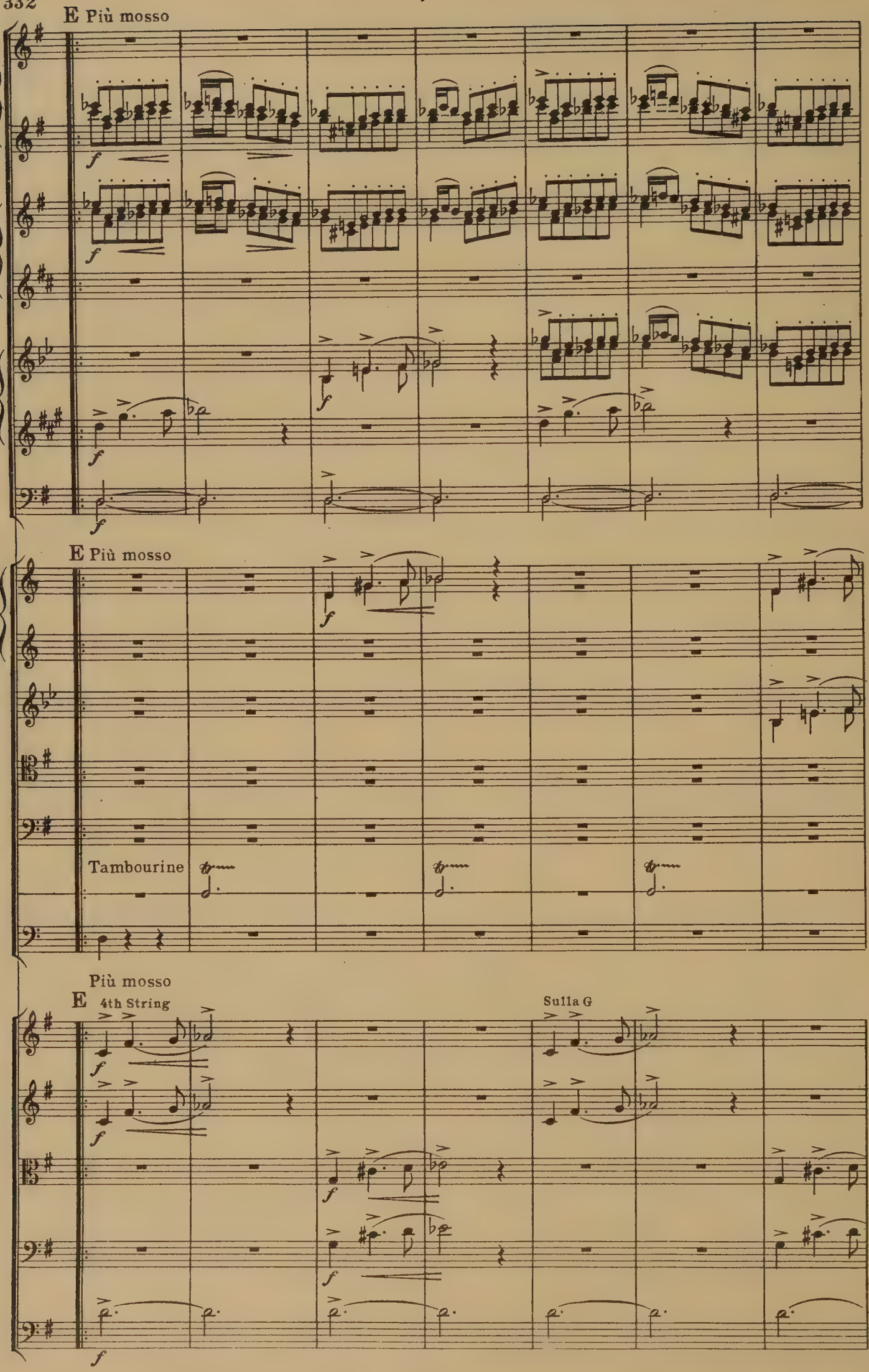

Piccolo Solo
pizz.
arco
arco
arco
p

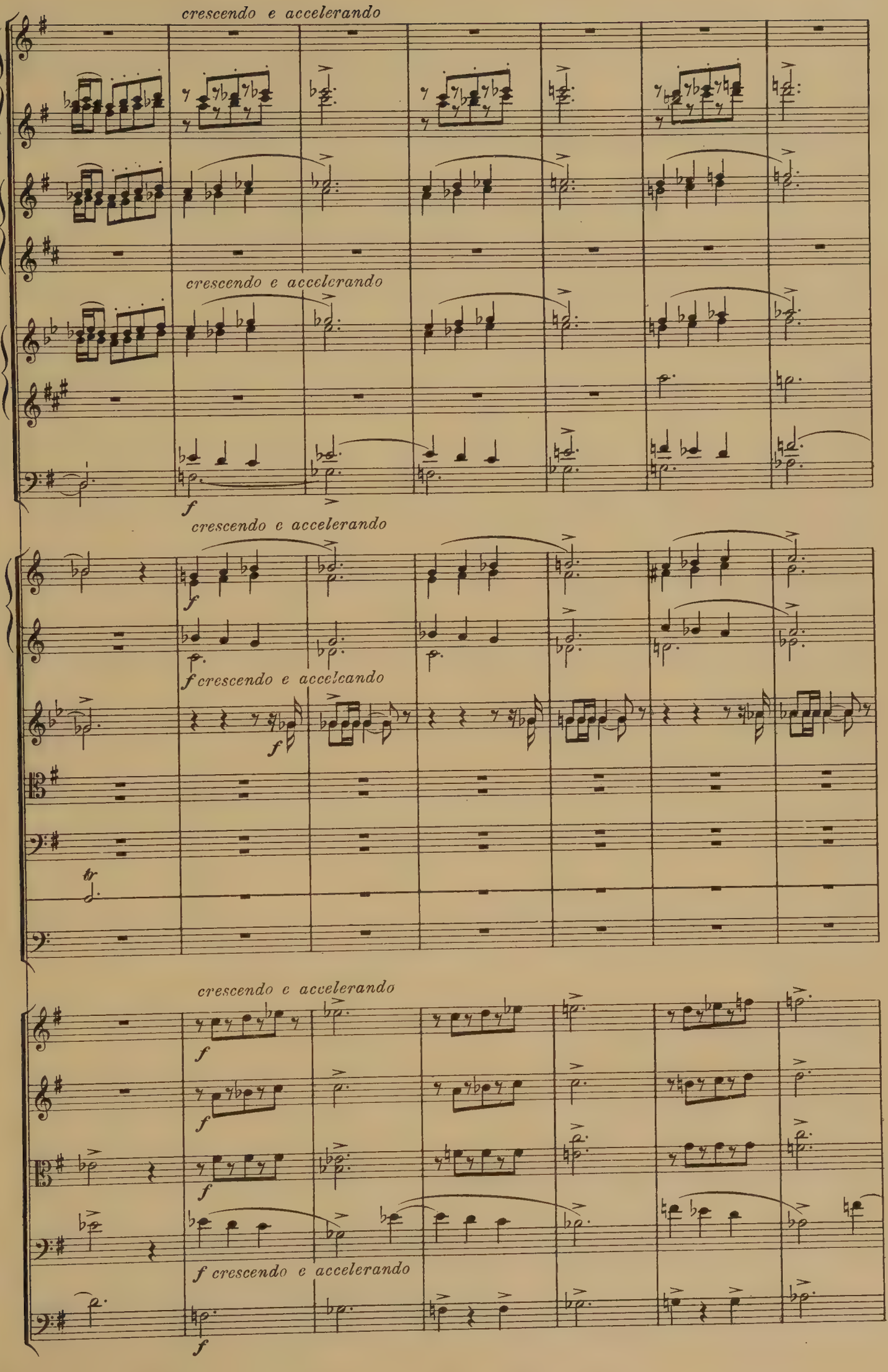

Flute Solo
Piccolo tacet
pp
senza sordini
pizz.

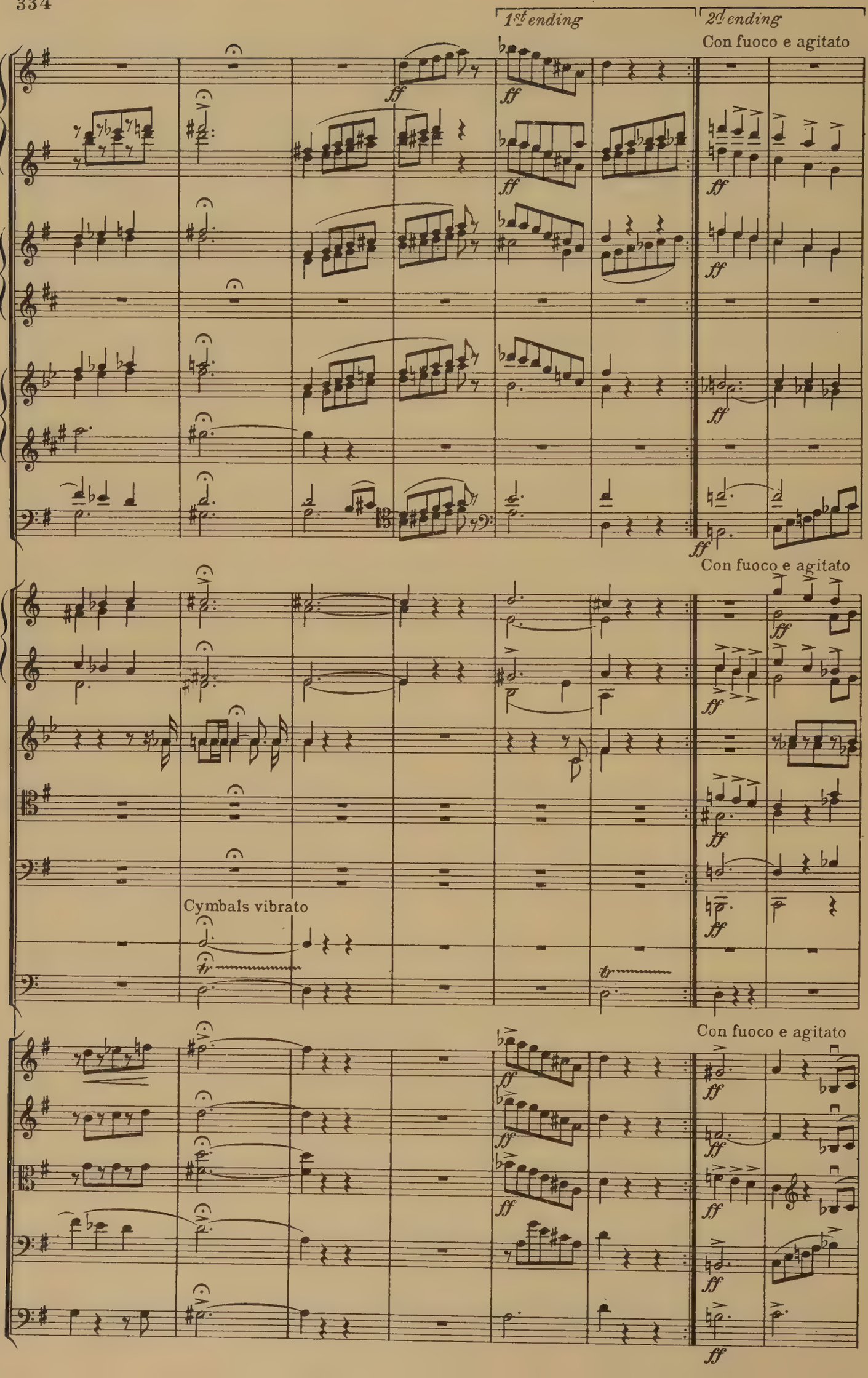

molto rit.
a tempo
molto rit.
a tempo
Trombone & Tuba
Triangle
molto rit.
a tempo
mp
pizz.
senza sordini
mp
pizz.
senza sordini
senza sordini
pizz.
arco
pizz.

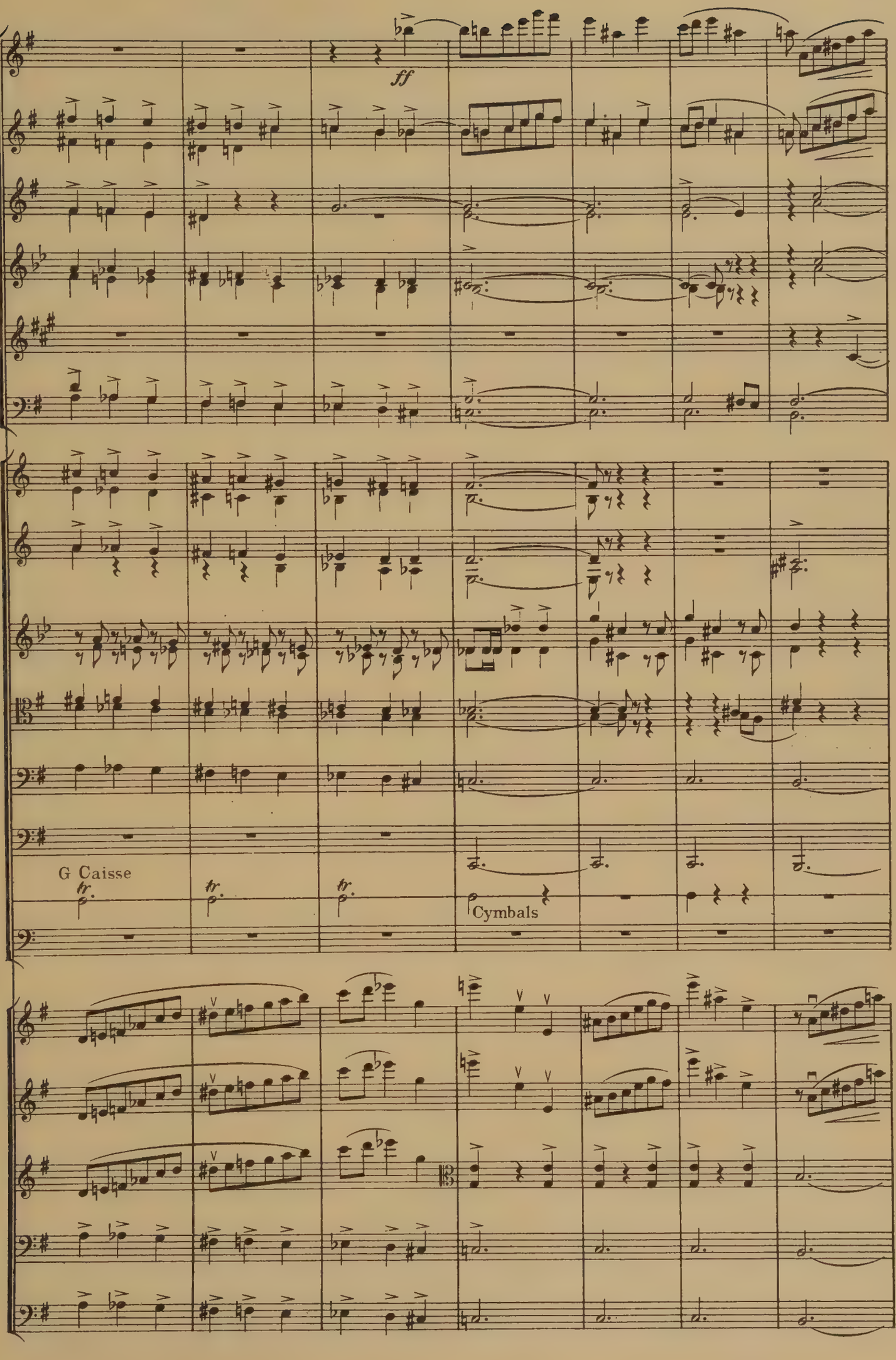

p
p
mf
divisi
mf
arco
mf
mf
arco
mf
arco
mf

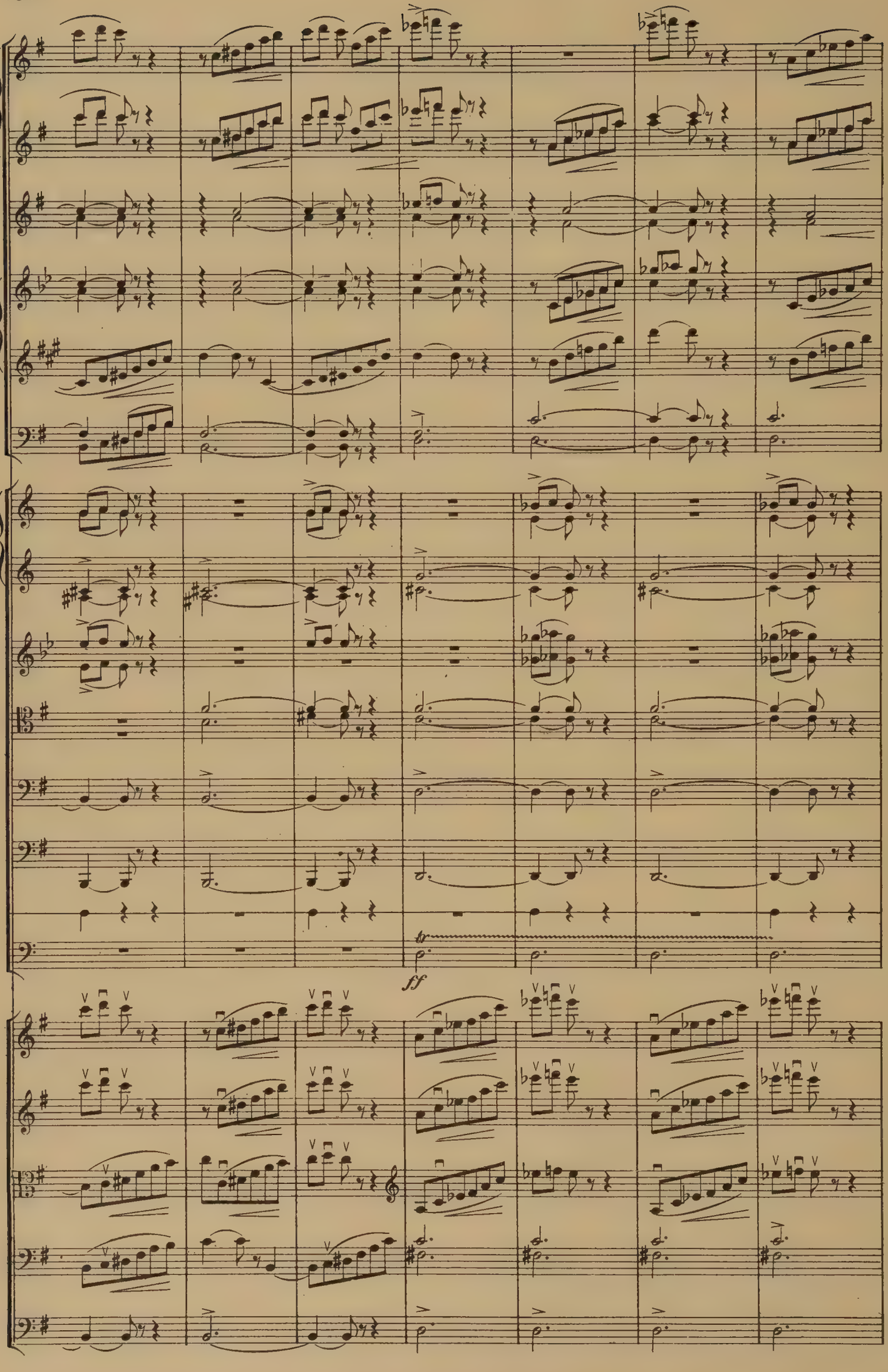

p
p
f
f
f
f
f
f
f
f
f
tr

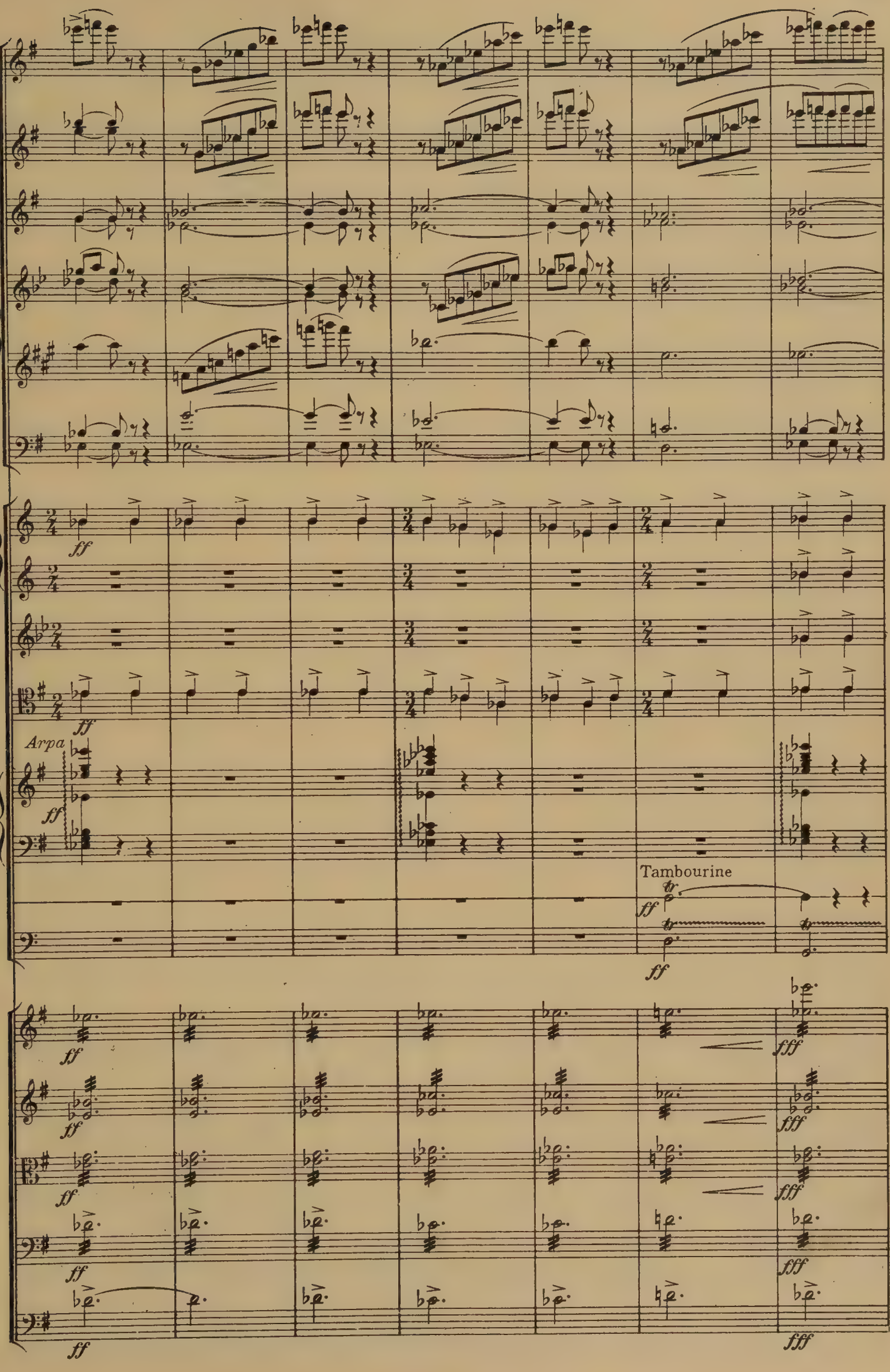

E Più mosso
f
E Più mosso
Tambourine
Più mosso
E
4th String
Sulla G

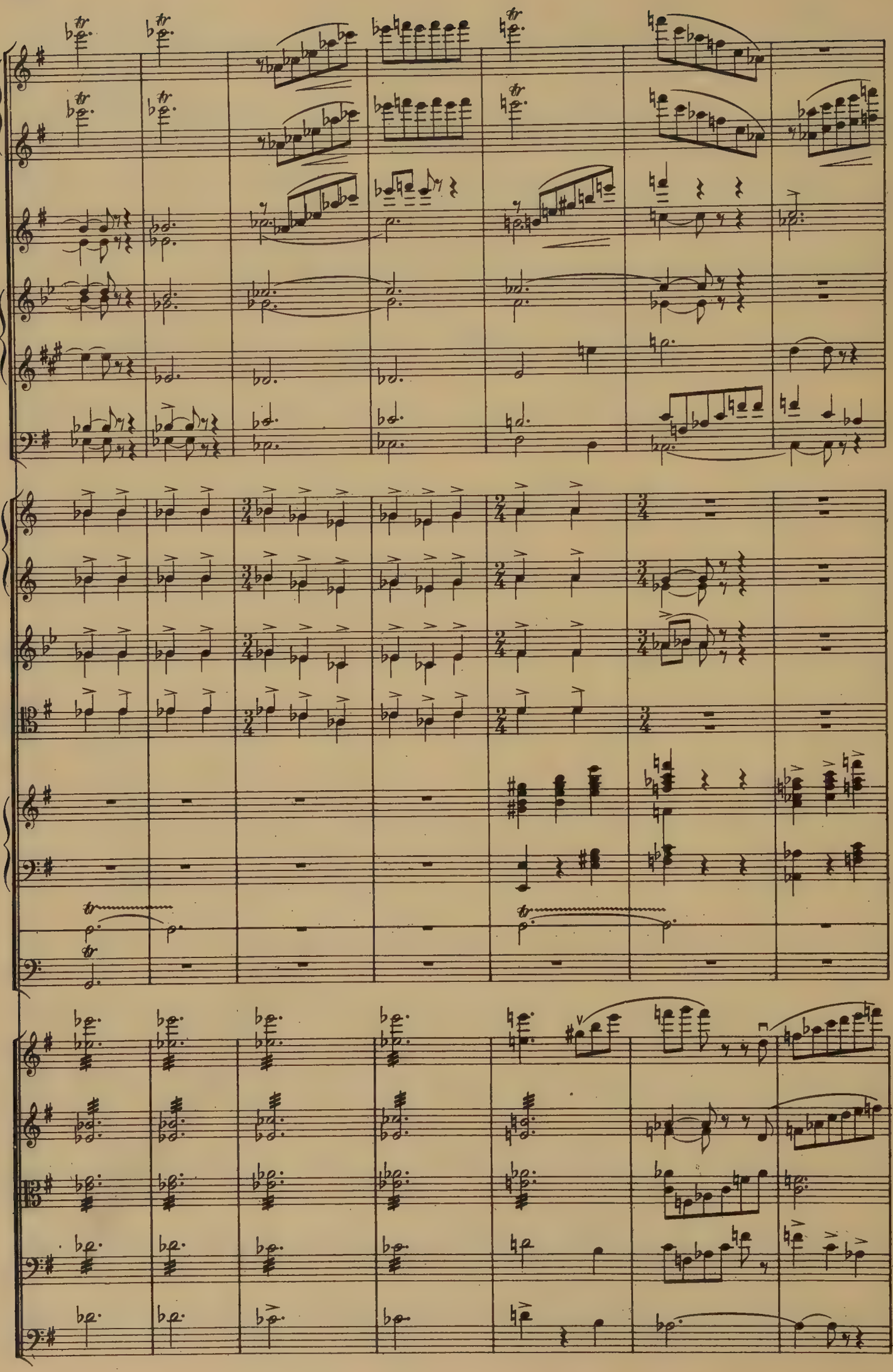

crescendo e accelerando
crescendo e accelerando
f
crescendo e accelerando
f
f crescendo e accelcando
f
tr
crescendo e accelerando
f
f
f
f crescendo e accelerando
f

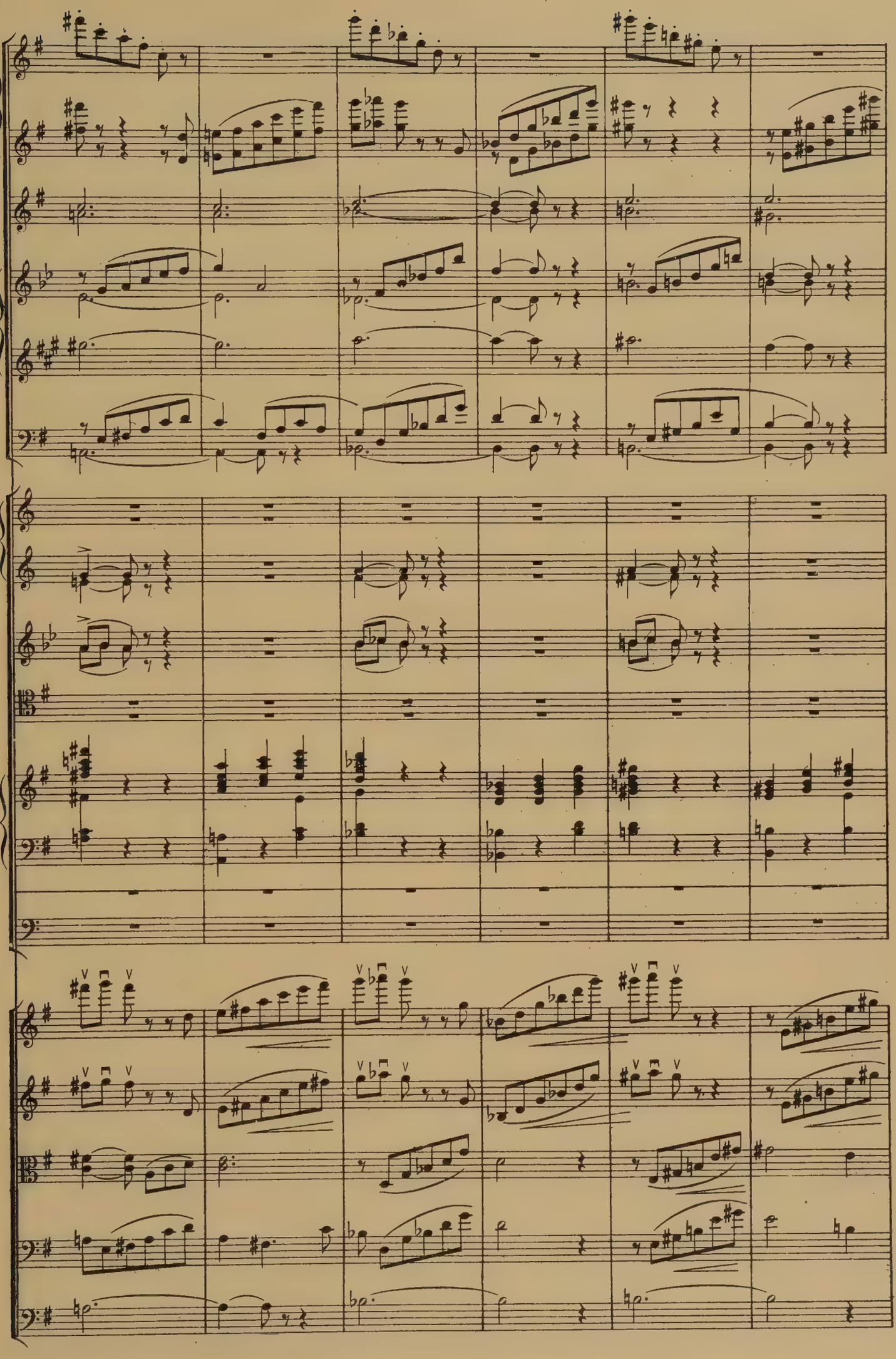

1st ending
2d ending
Con fuoco e agitato
ff
Con fuoco e agitato
Cymbals vibrato
tr
Con fuoco e agitato

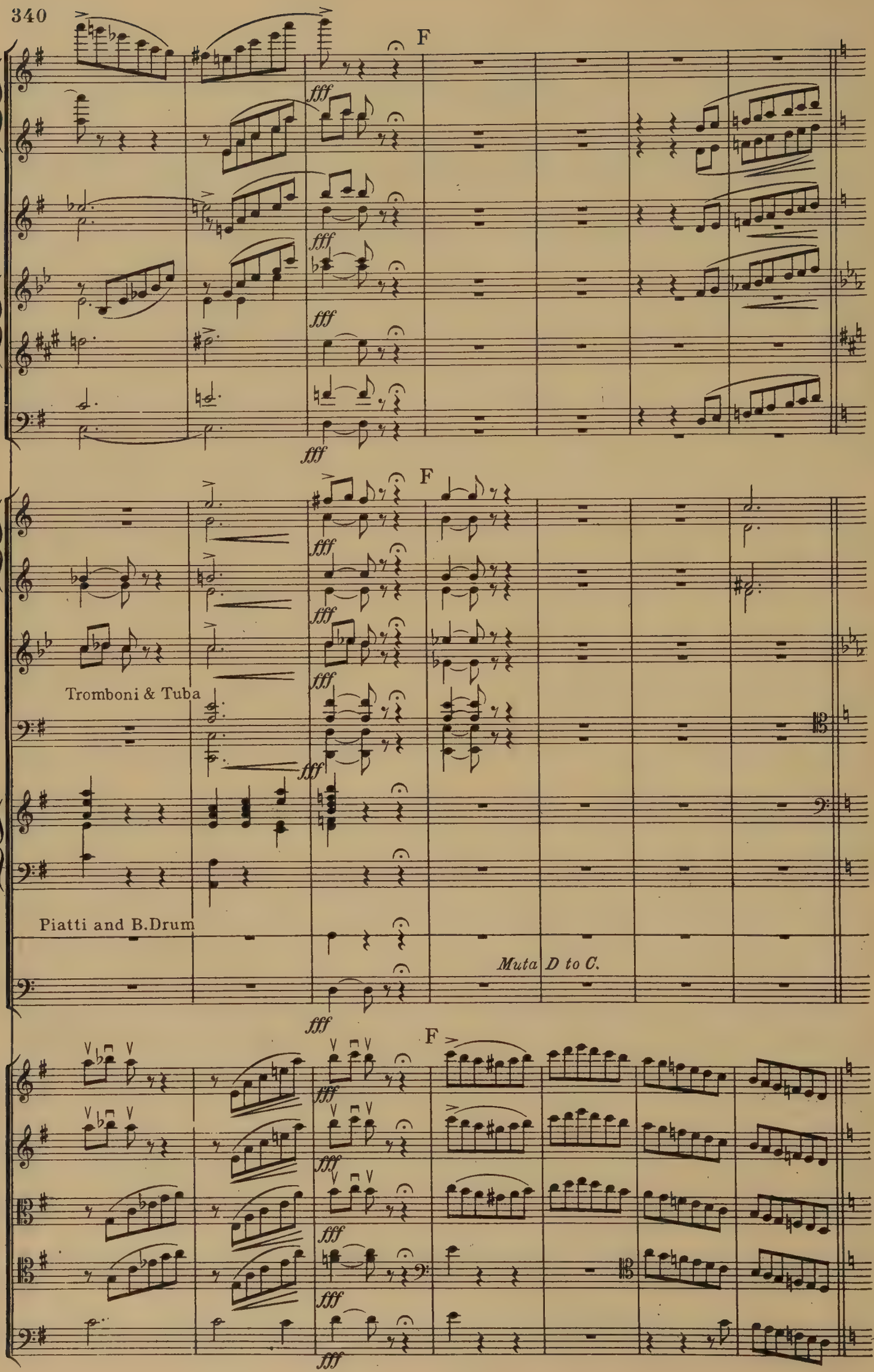

ff
G Caisse
tr
Cymbals

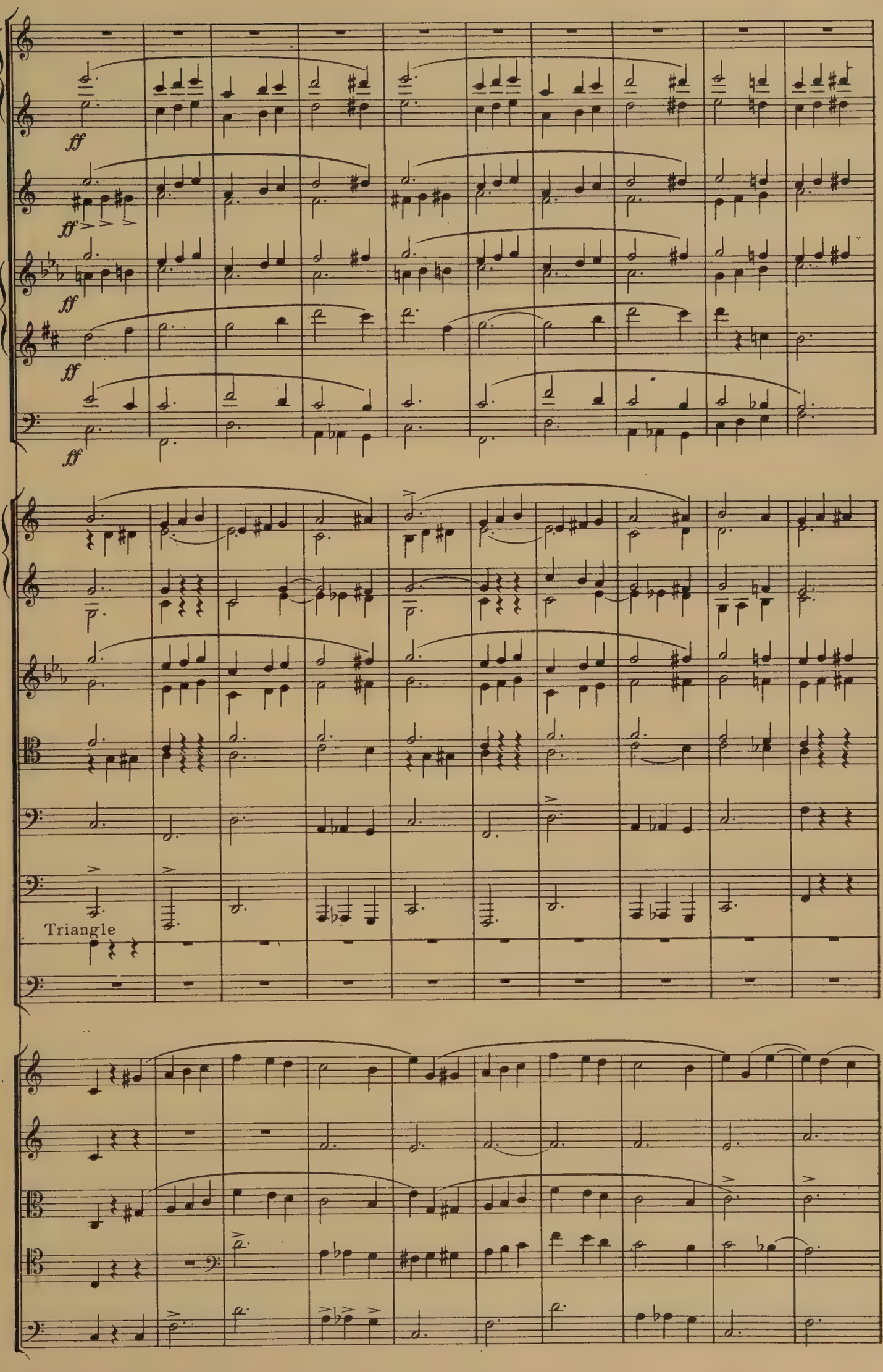

ff

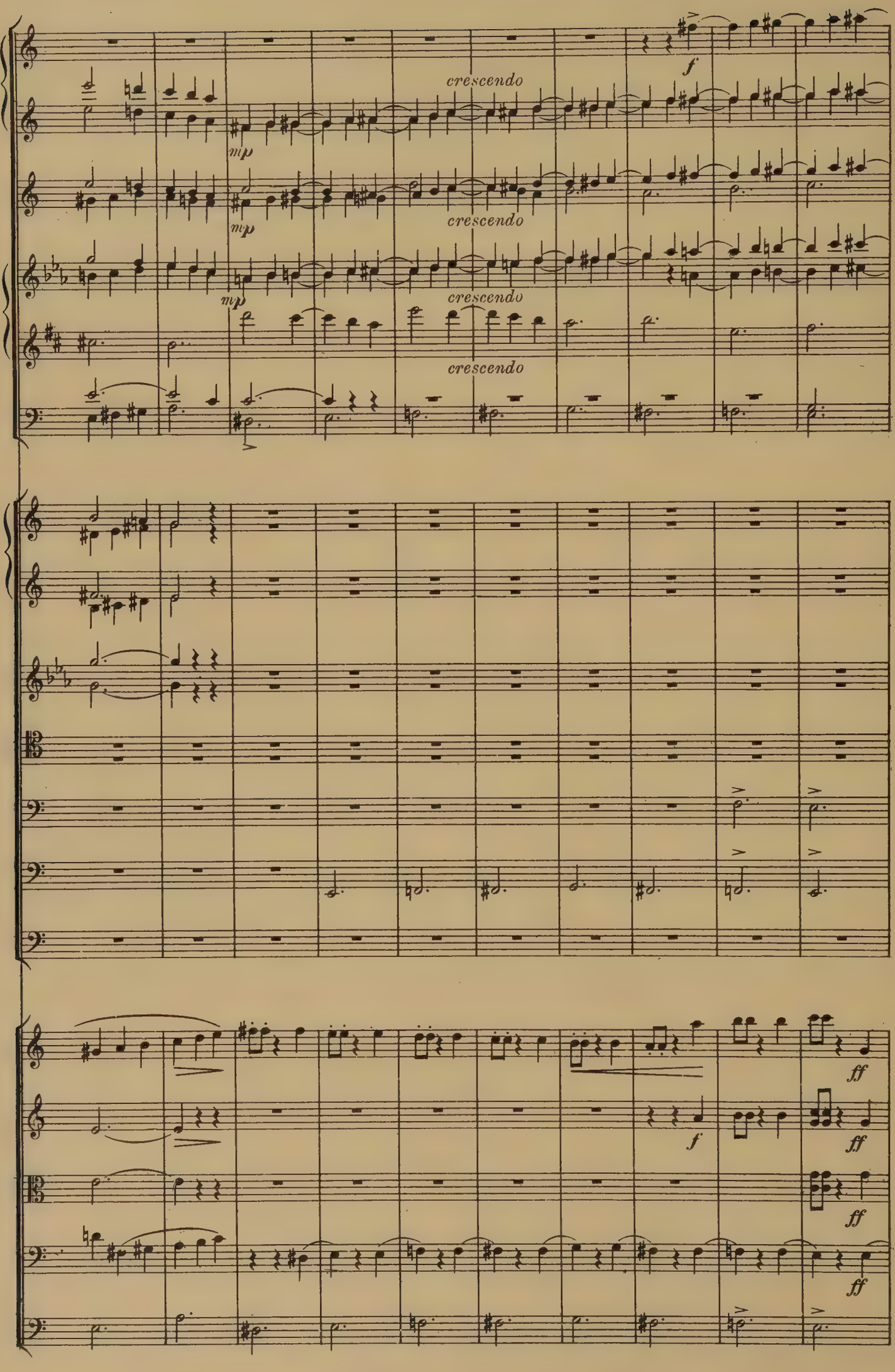

ff
Arpa
Tambourine
fff

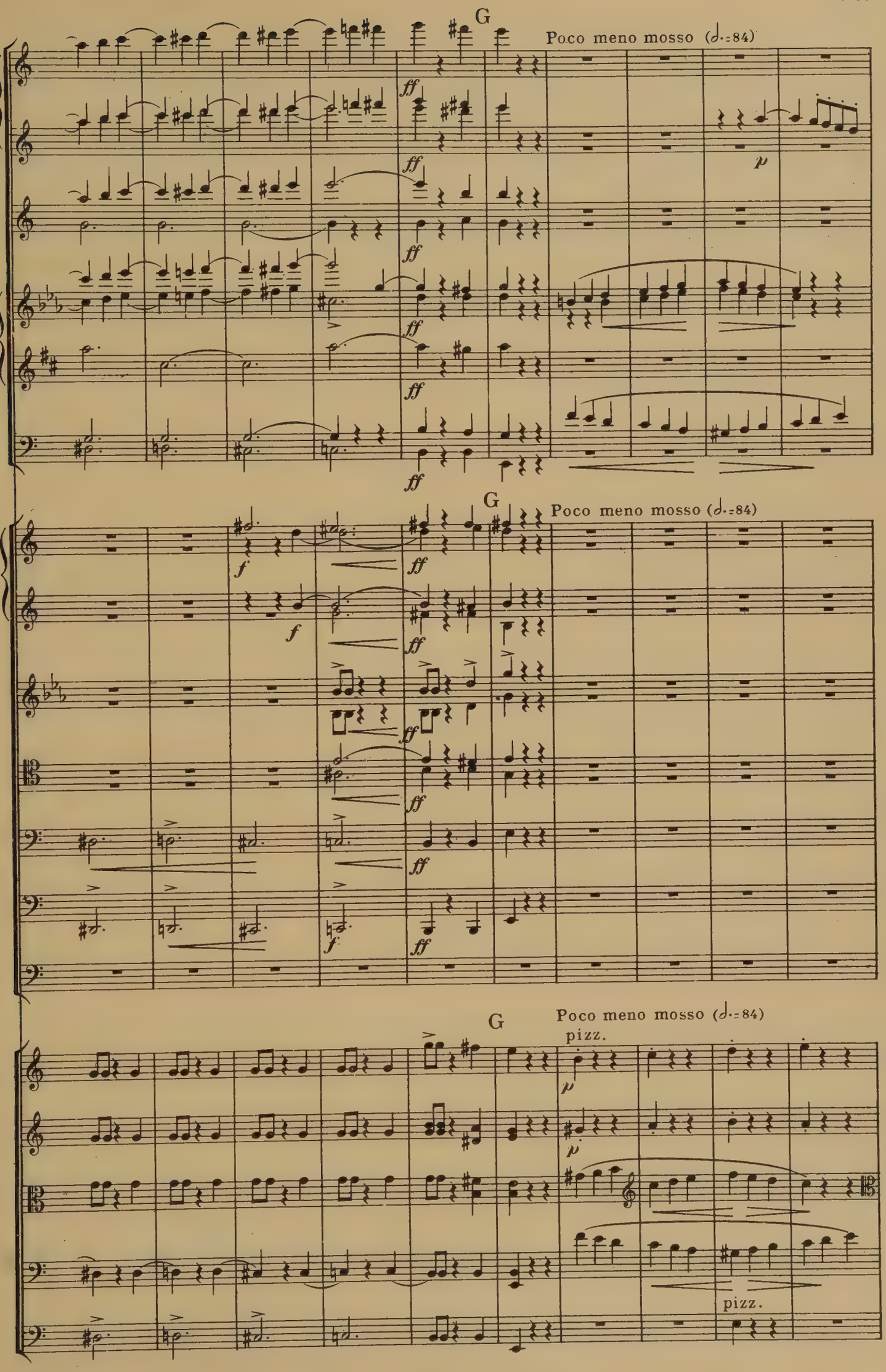


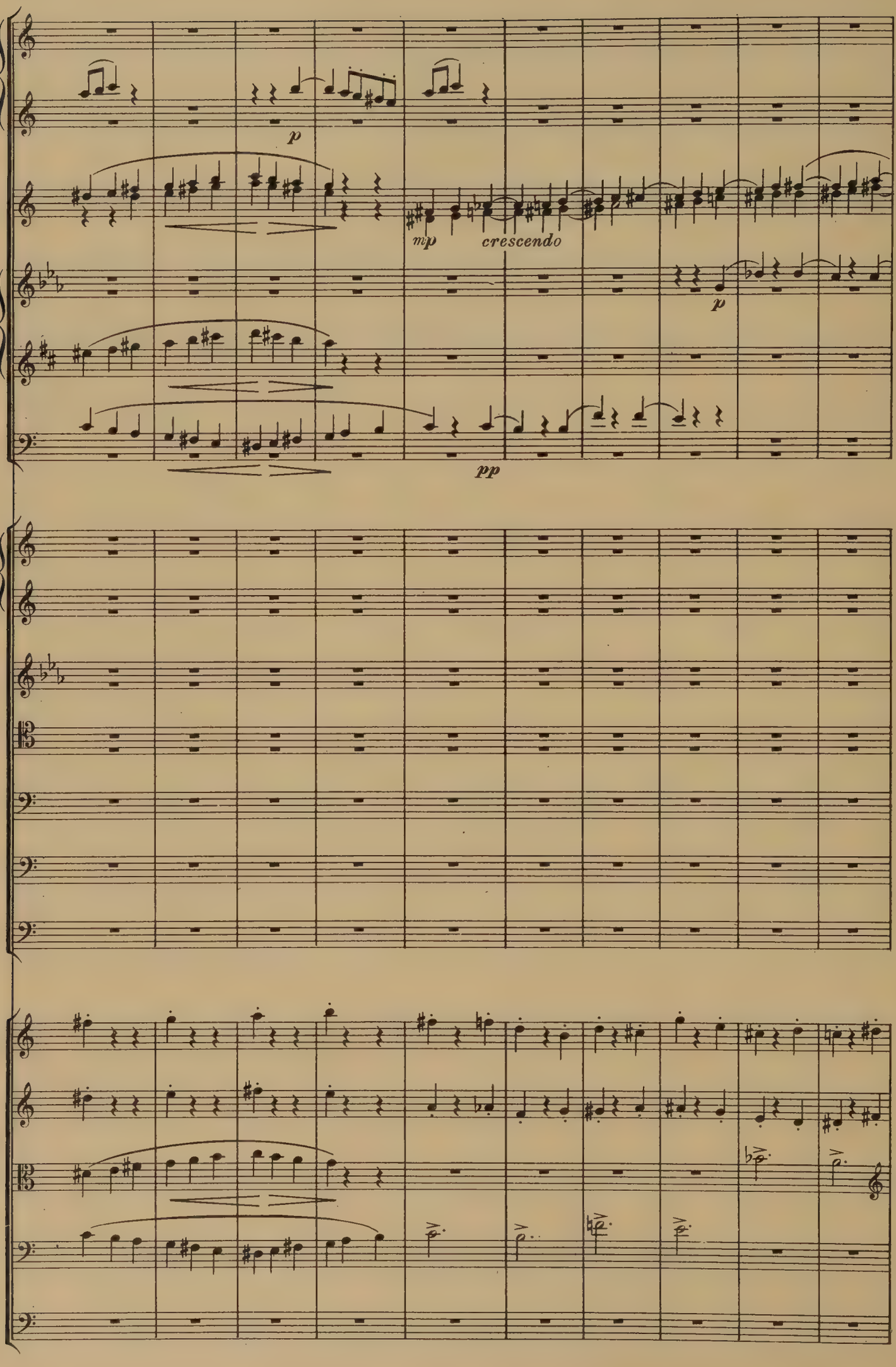


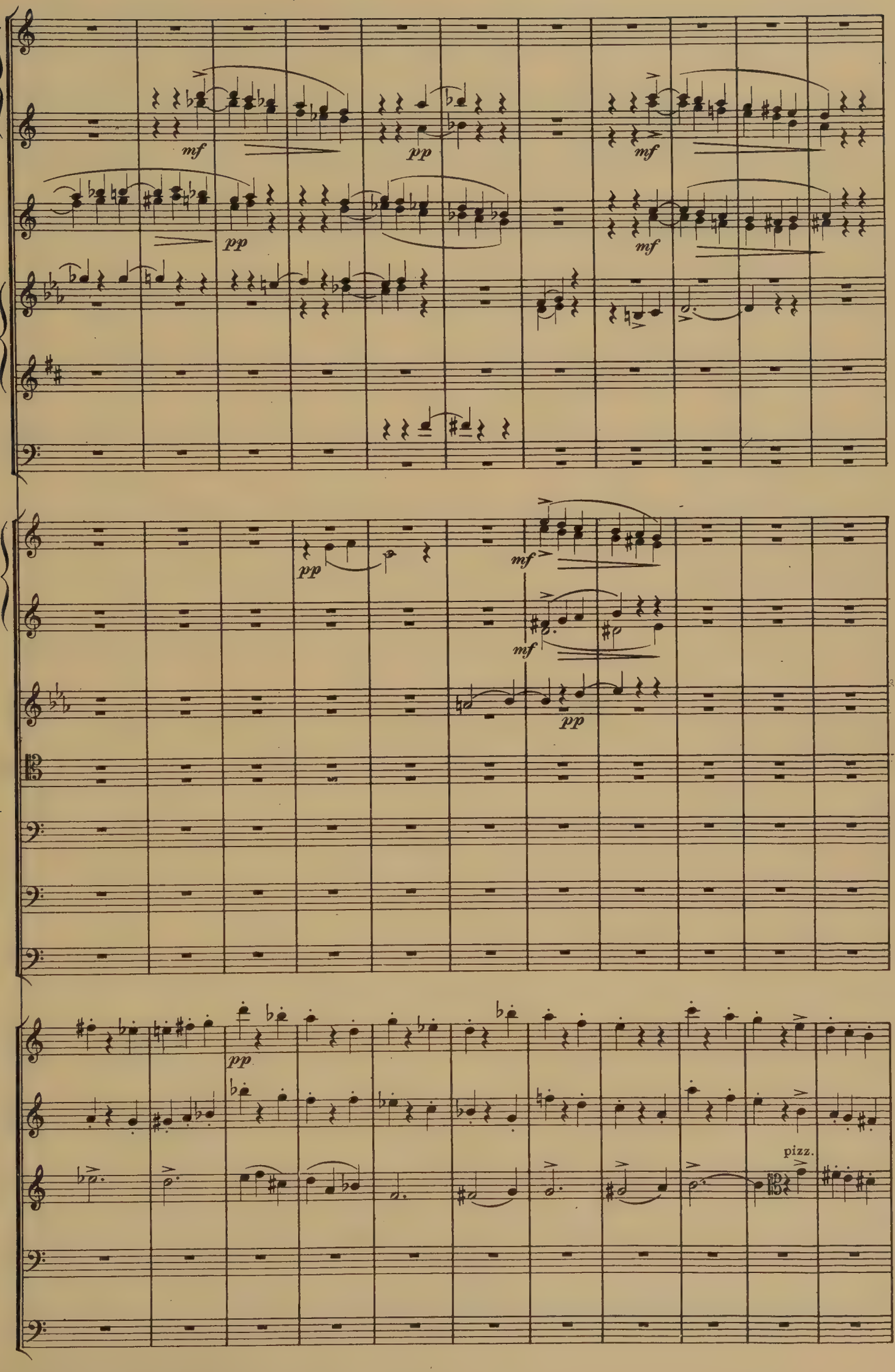

F
fff
F
fff
Tromboni & Tuba
Piatti and B.Drum
Muta D to C.
F
fff

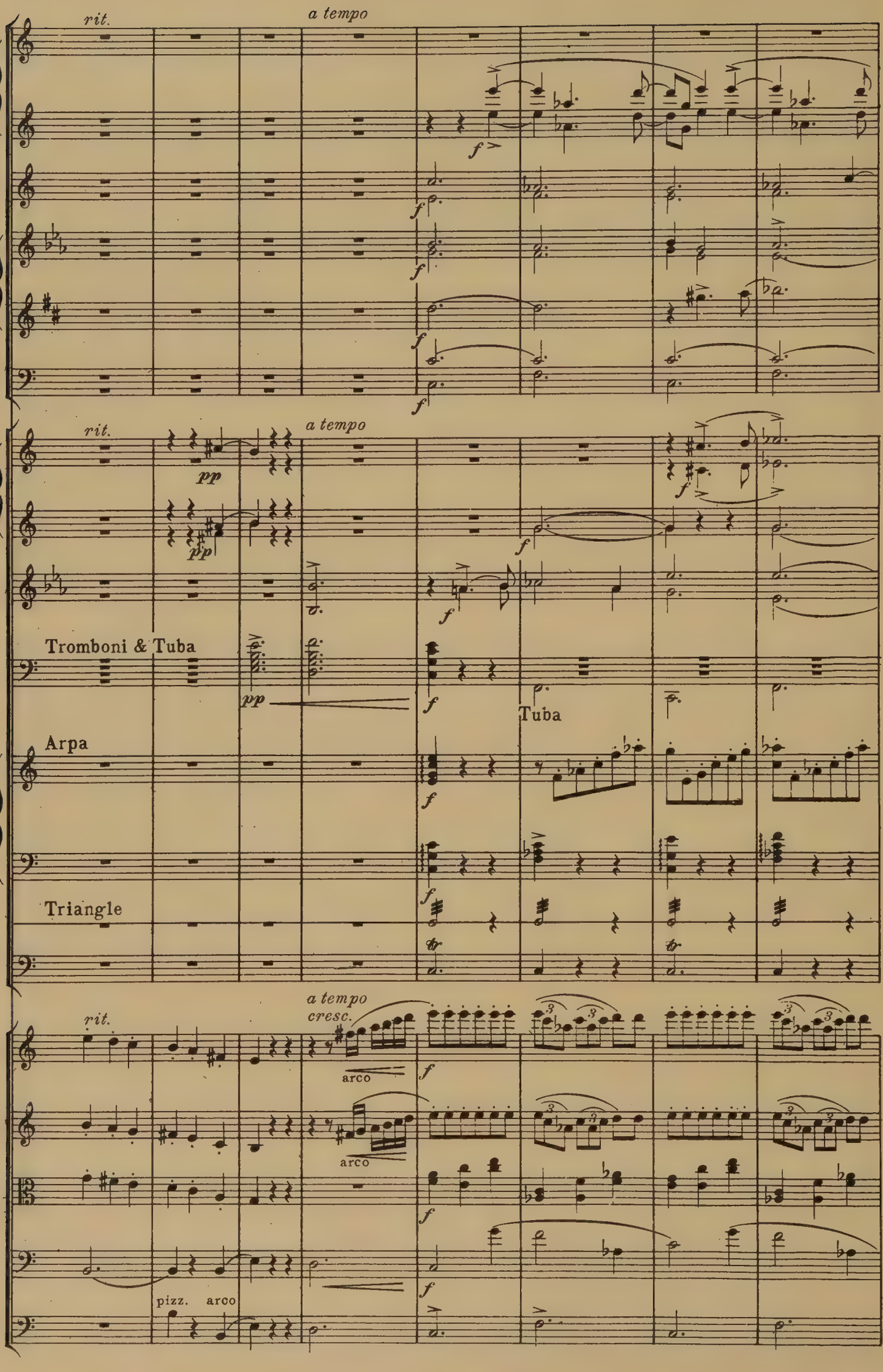

ff
ff
ff
ff
ff
Triangle

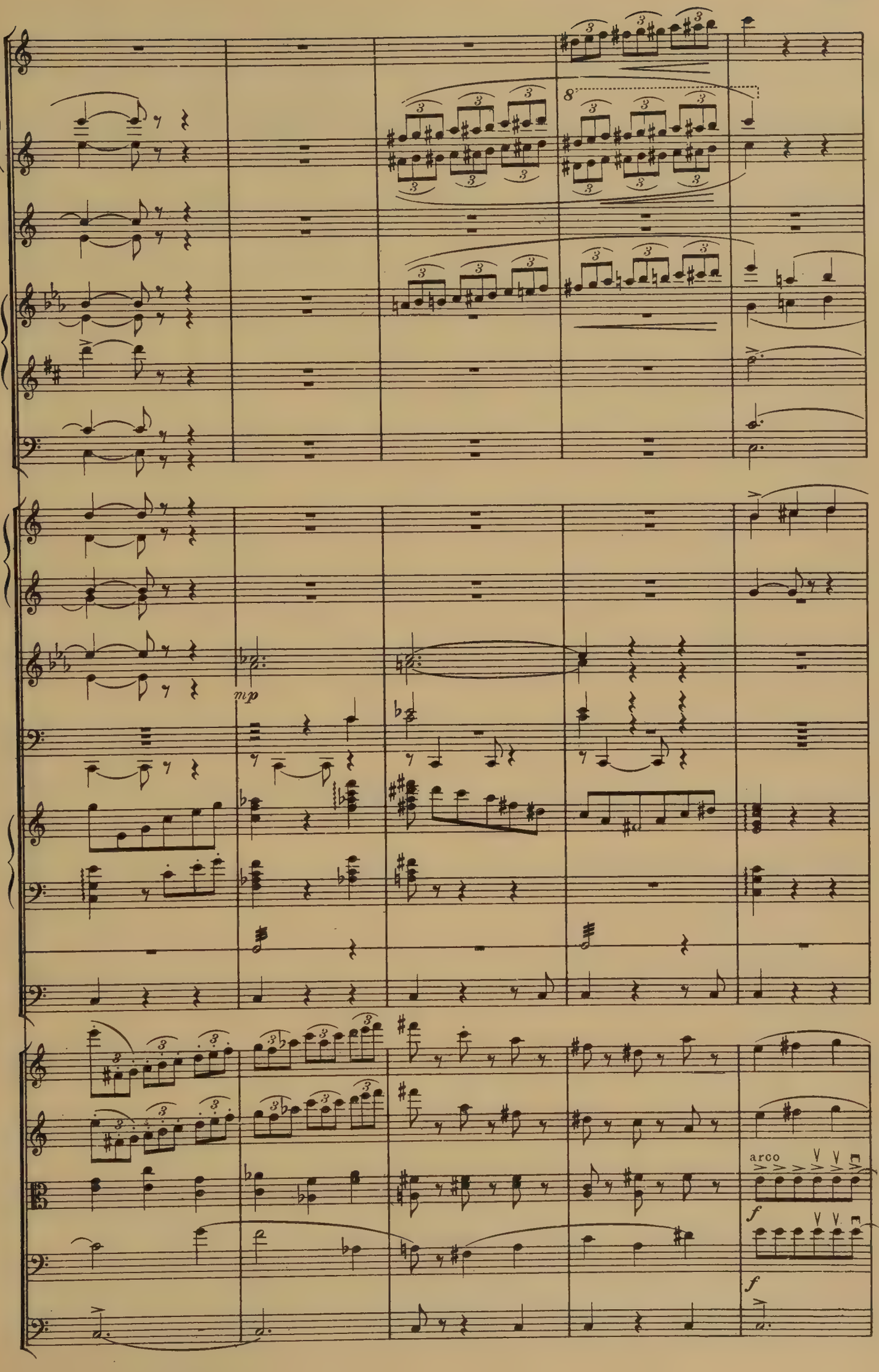

f
crescendo
mp
crescendo
mp
crescendo
mp
crescendo
ff
f
ff
ff
ff

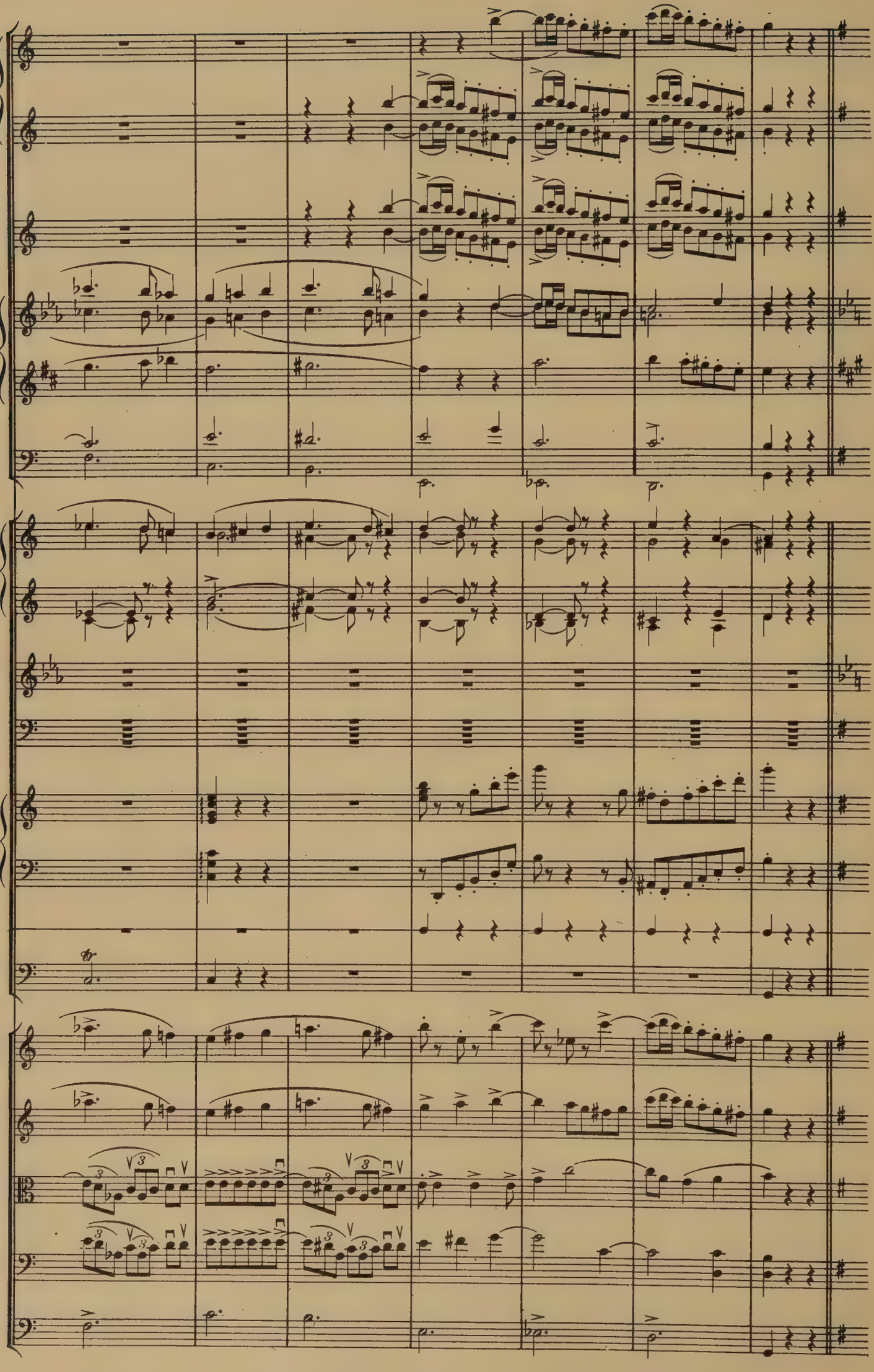

G
Poco meno mosso (♩.=84)
ff
p
f
pizz.

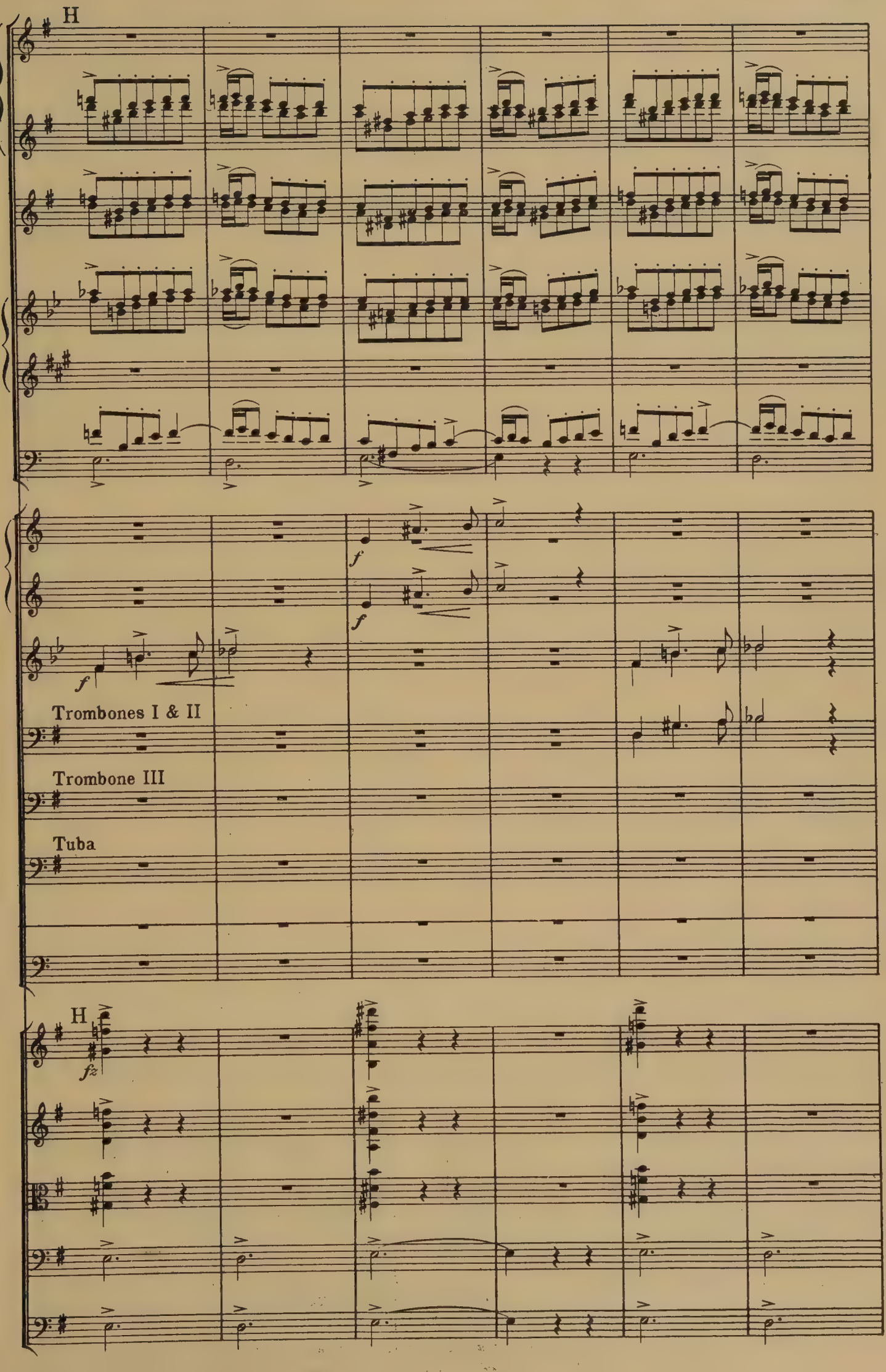

p
mp
crescendo
p
pp

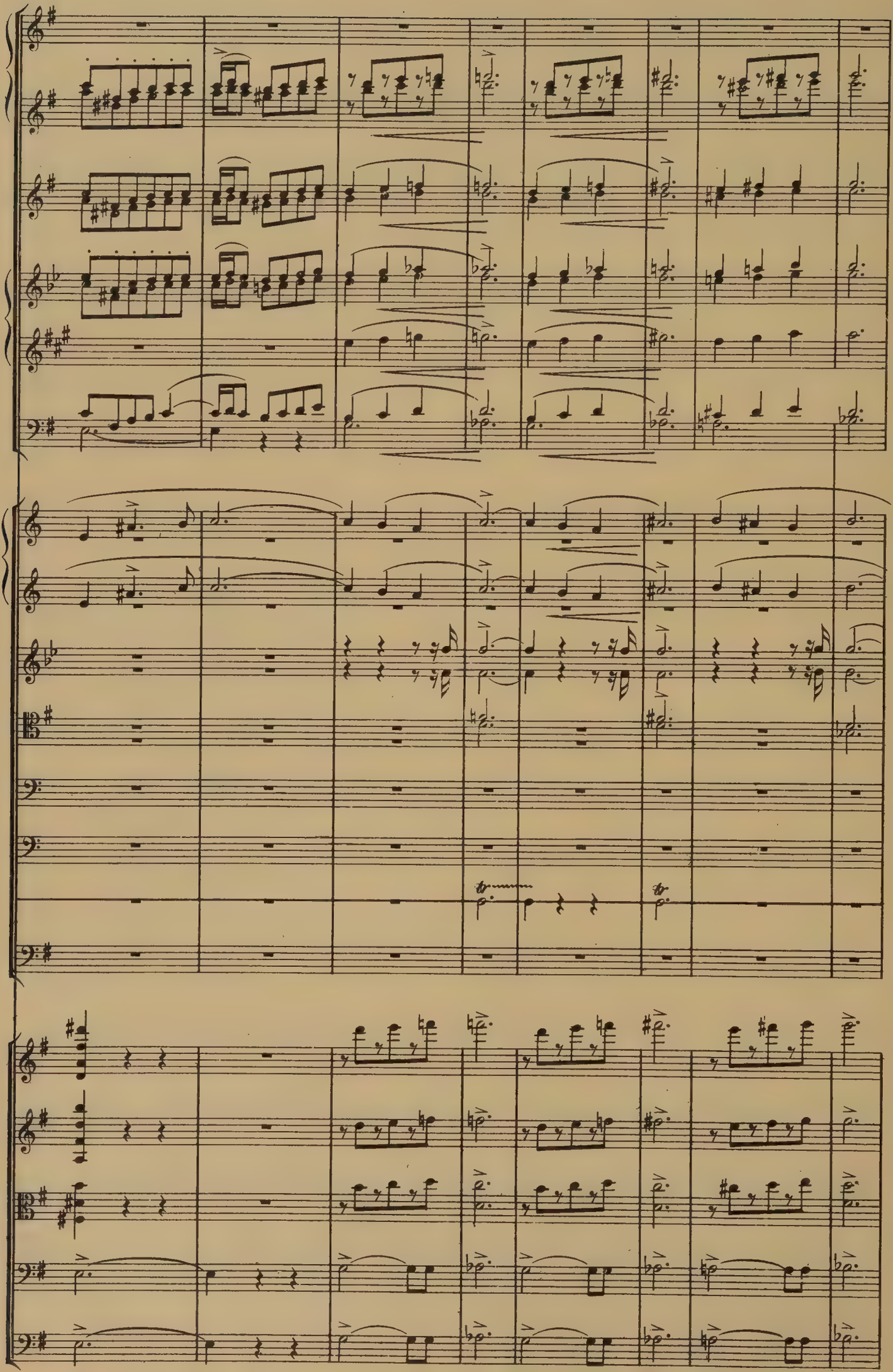

mf
pp
mf
pp
mf
mf
pp
pp
mf
pizz.

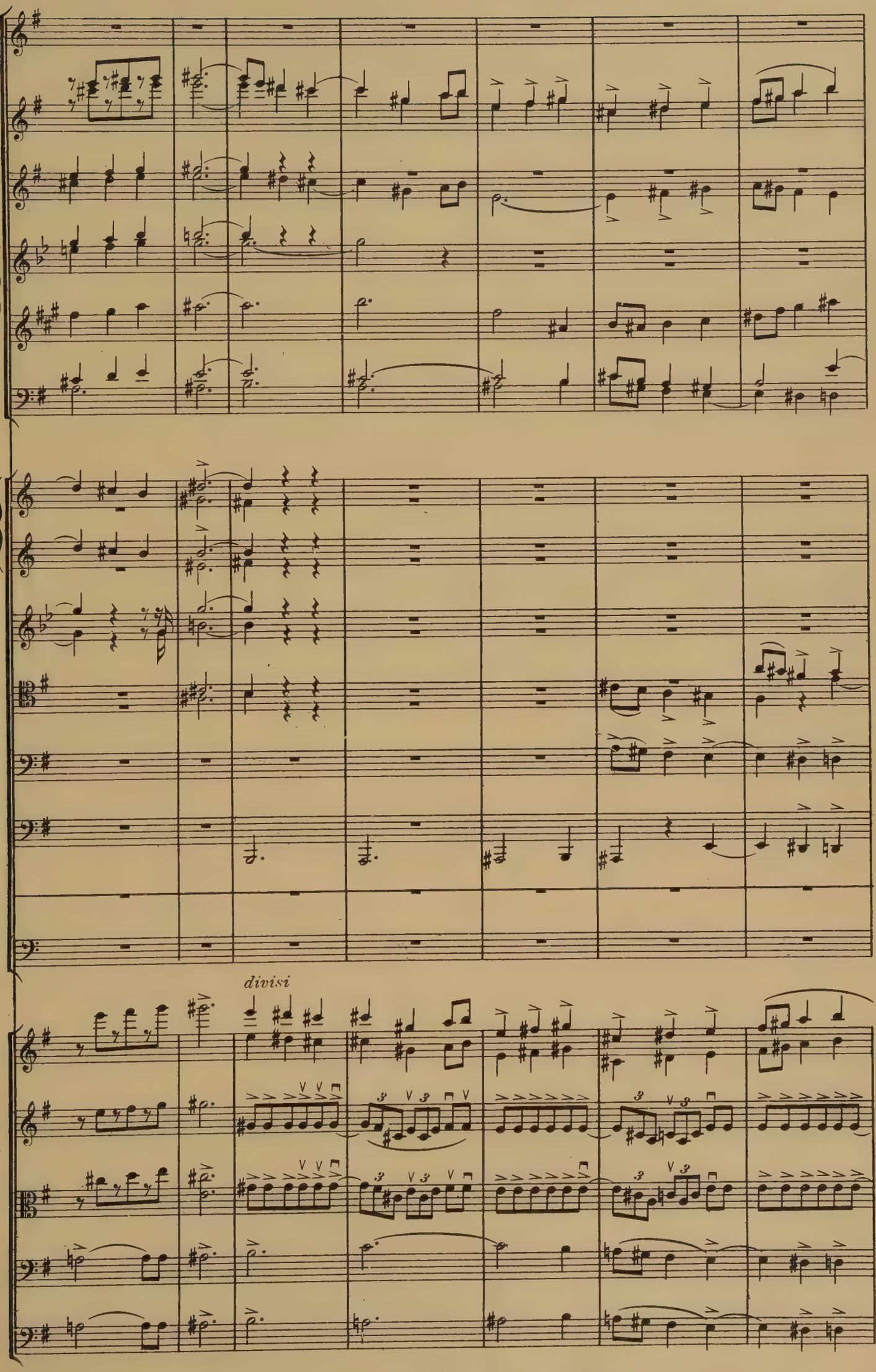

rit.
a tempo
rit.
a tempo
Tromboni & Tuba
Tuba
Arpa
Triangle
rit.
a tempo
cresc.
arco
arco
pizz.
arco

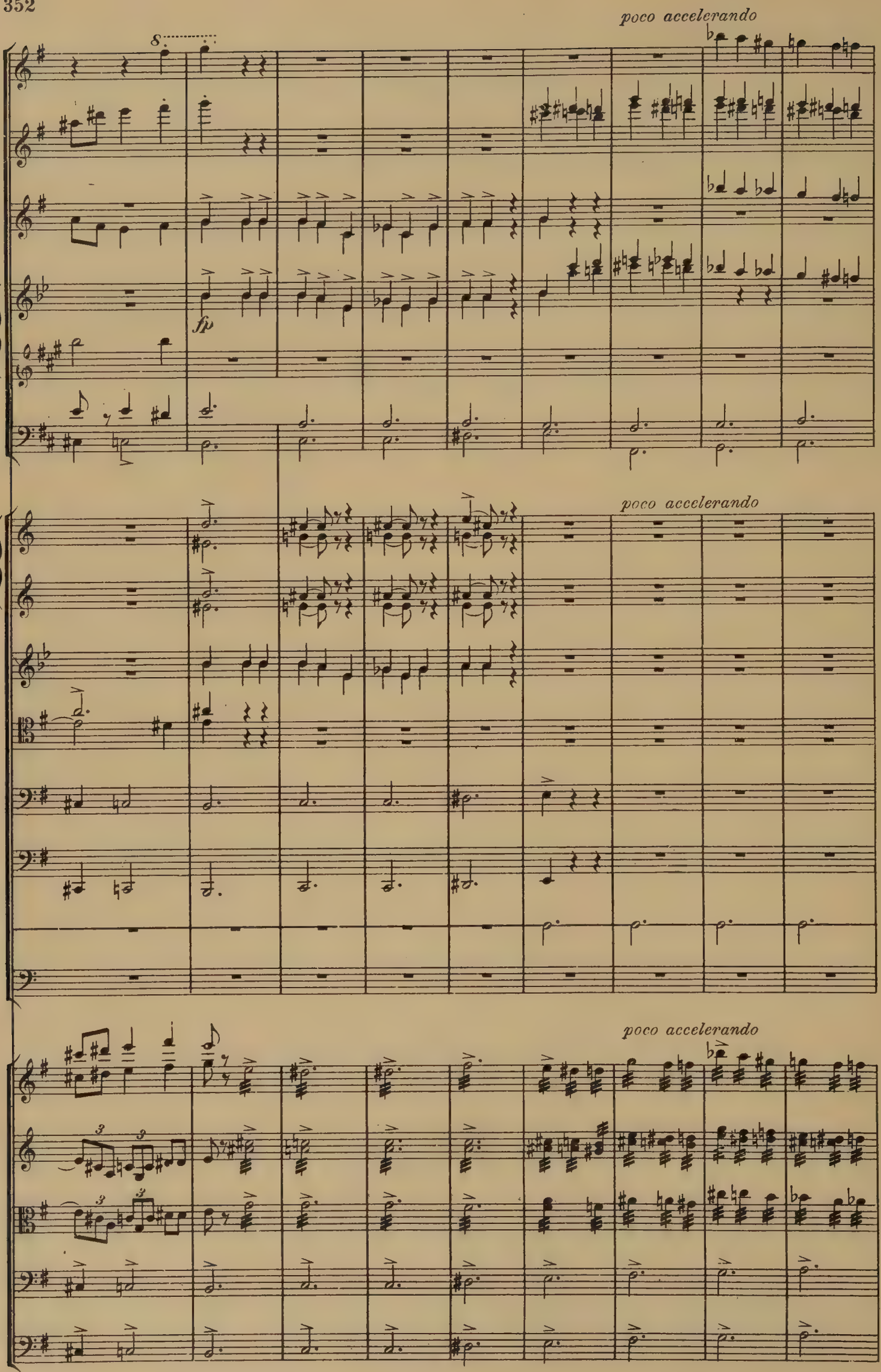

8
mp
arco
f
f

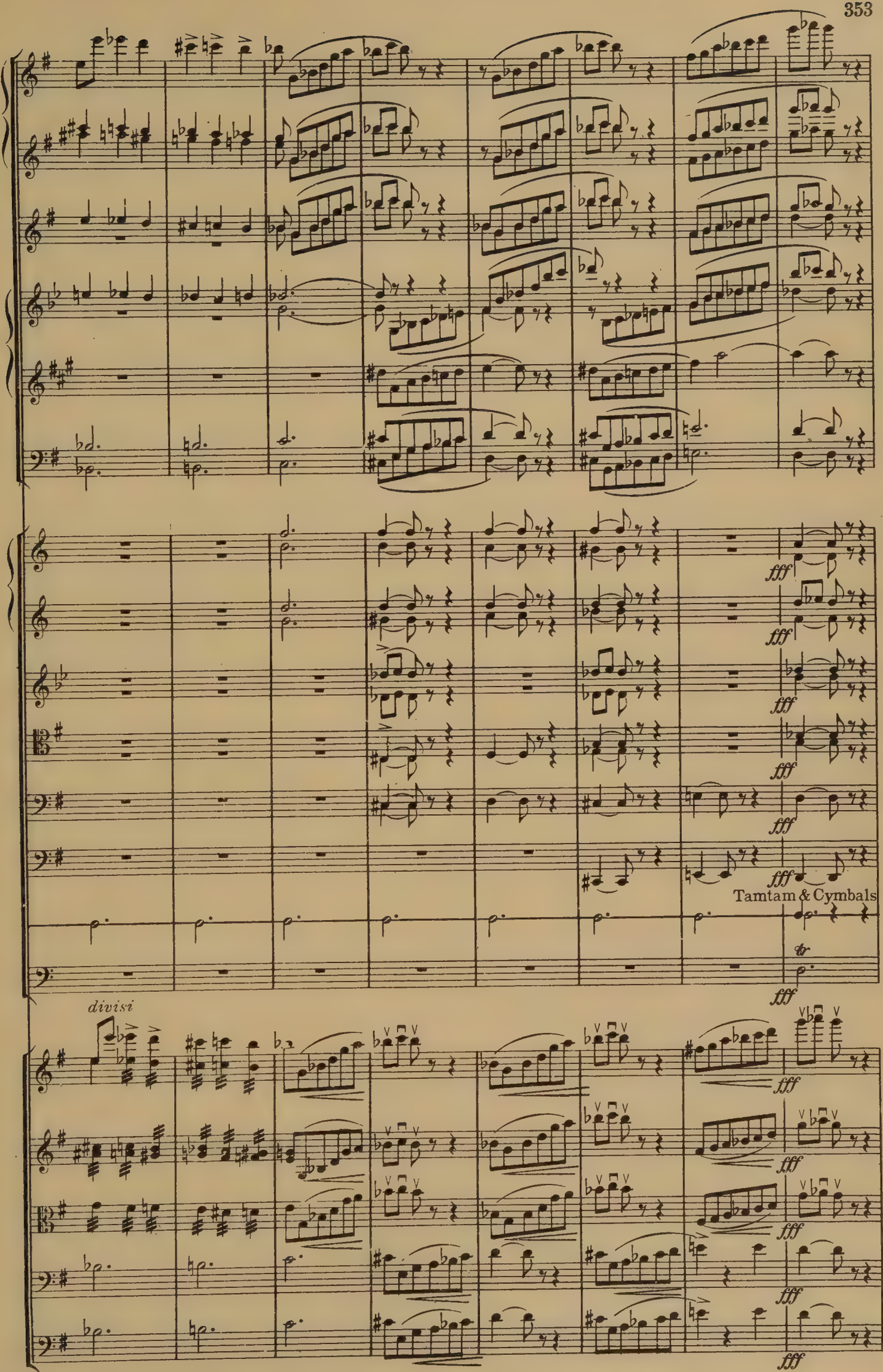


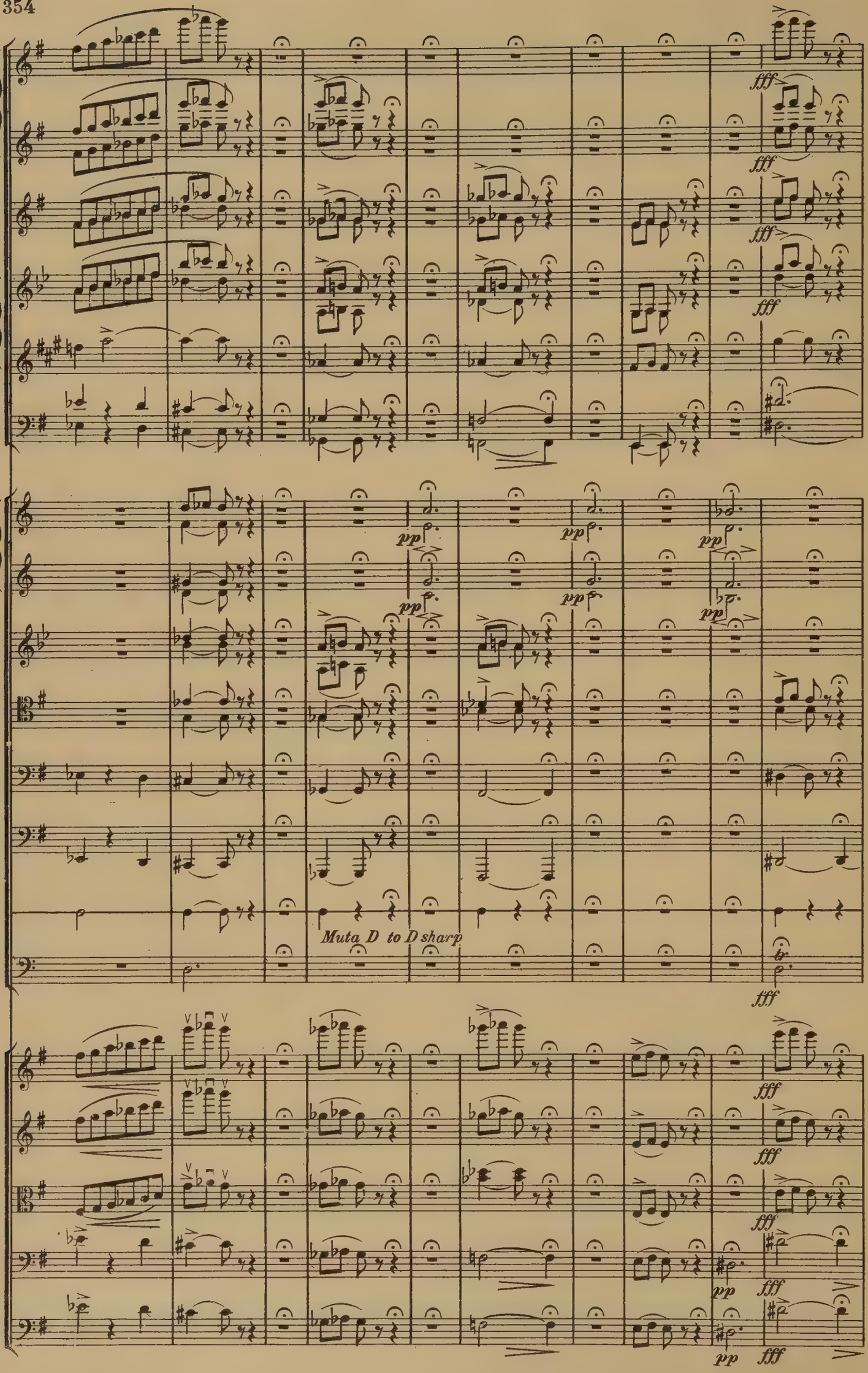

H
f
f
f
Trombones I & II
Trombone III
Tuba
H
fz

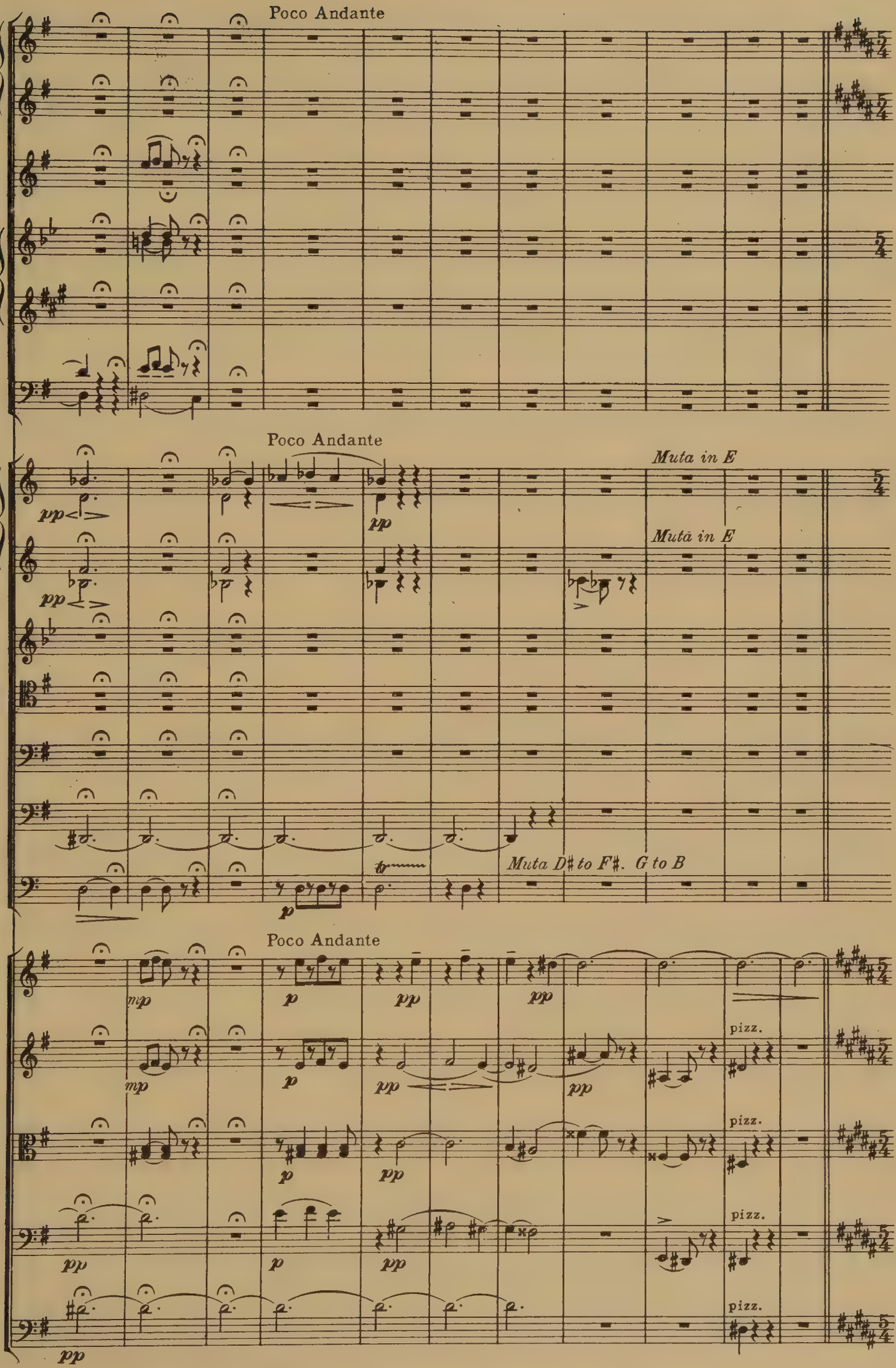


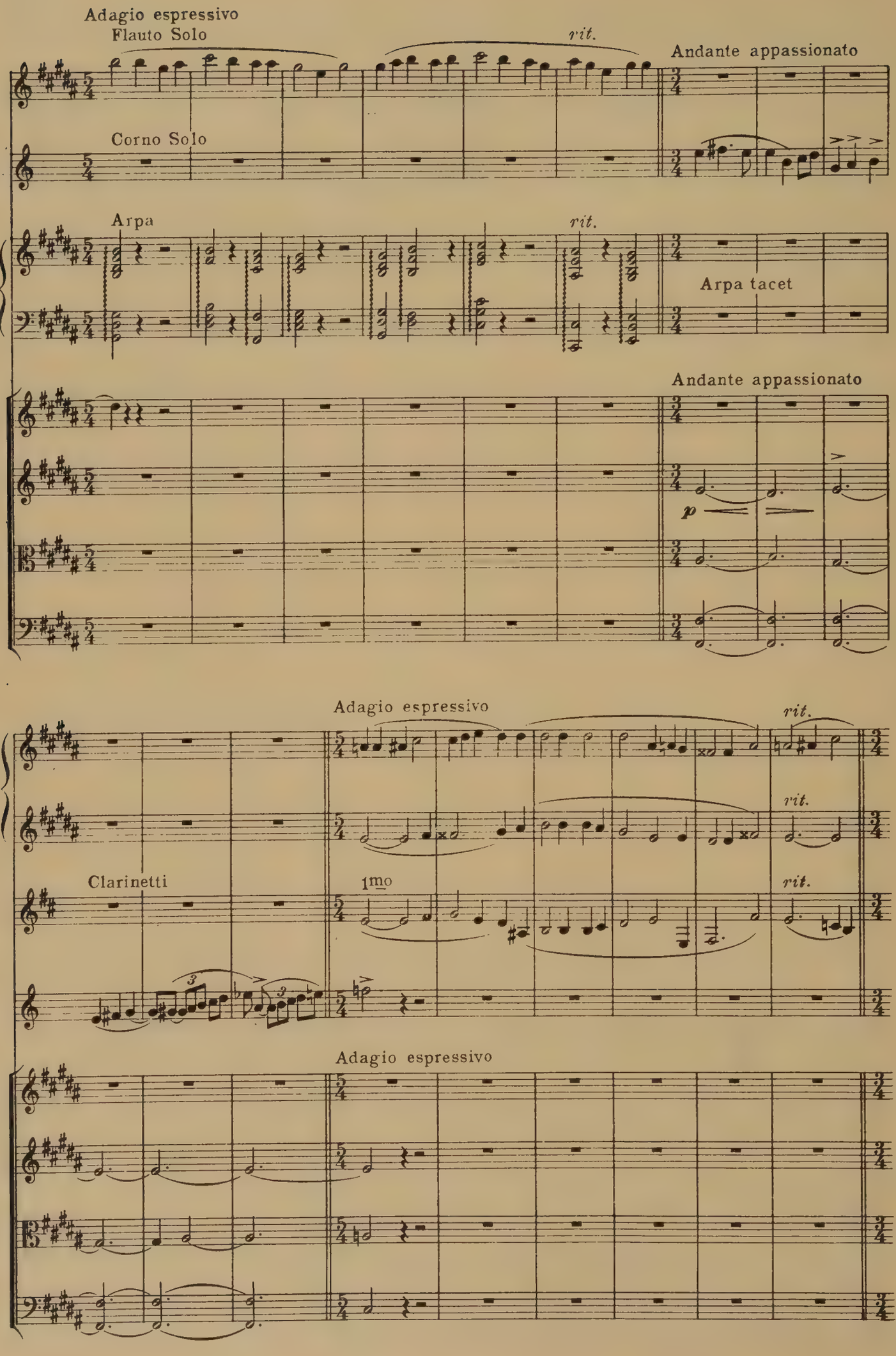

divisi

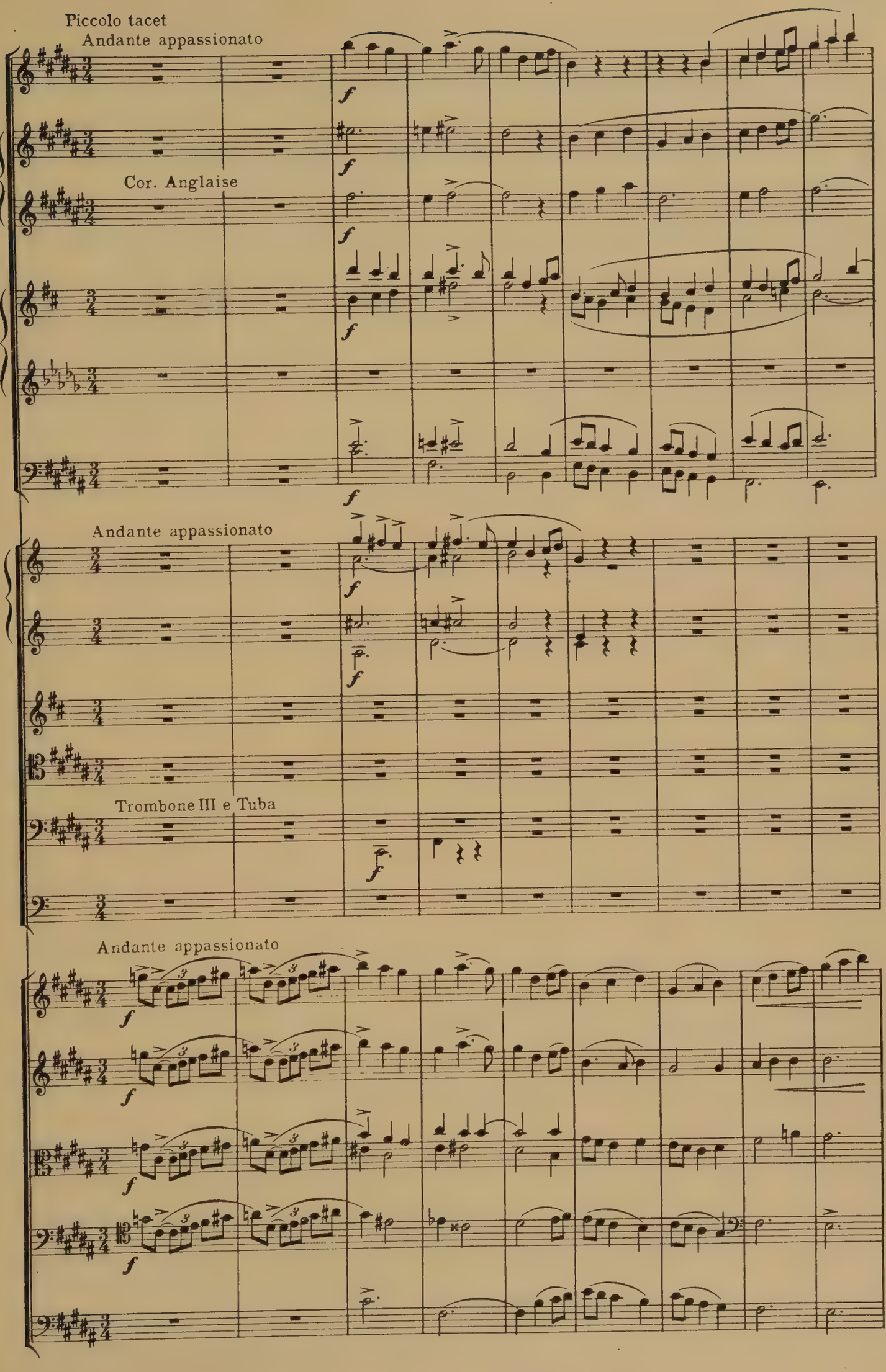

poco accelerando
fp
poco accelerando
poco accelerando

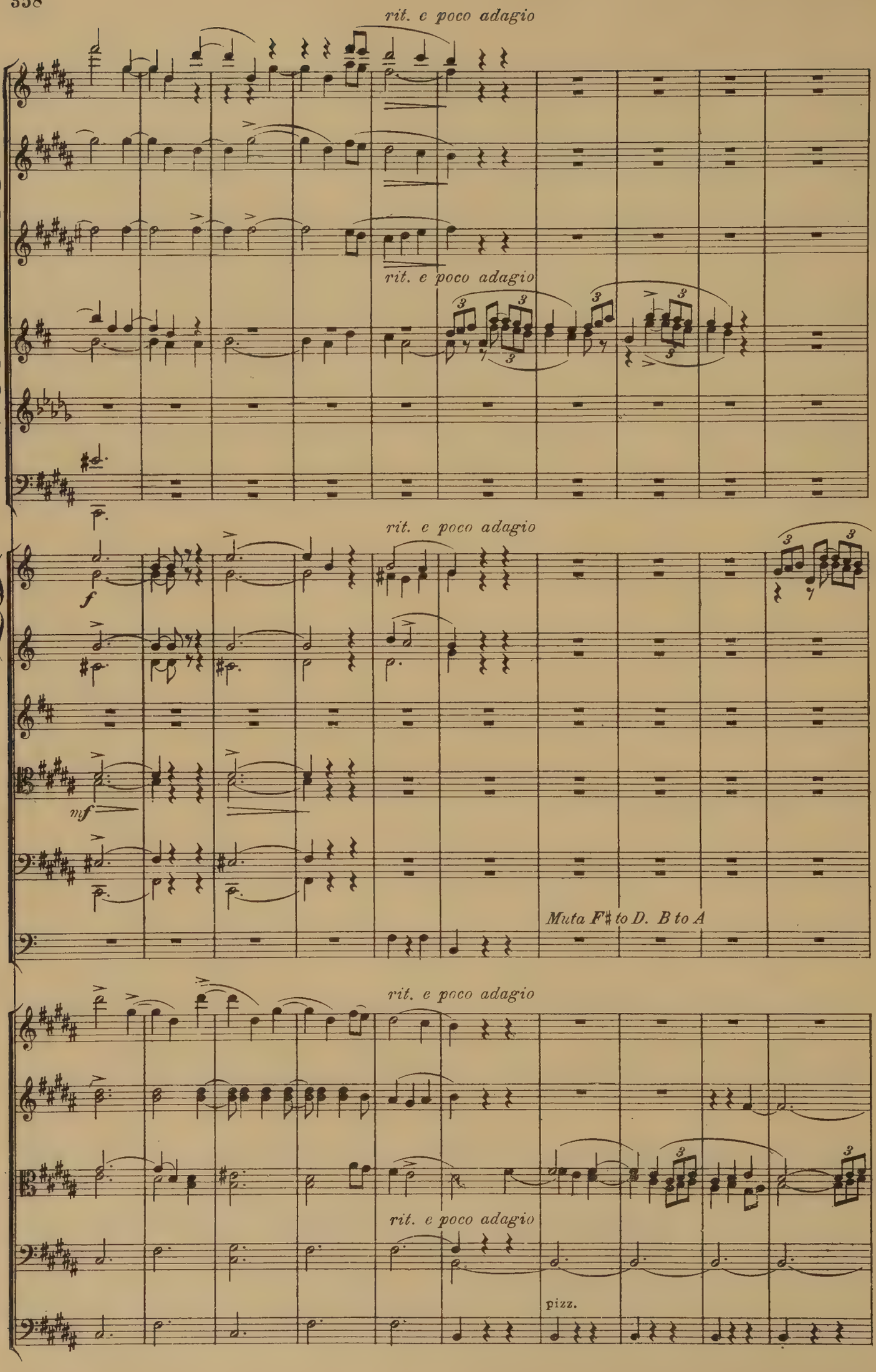

fff
Tamtam & Cymbals
tr
divisi

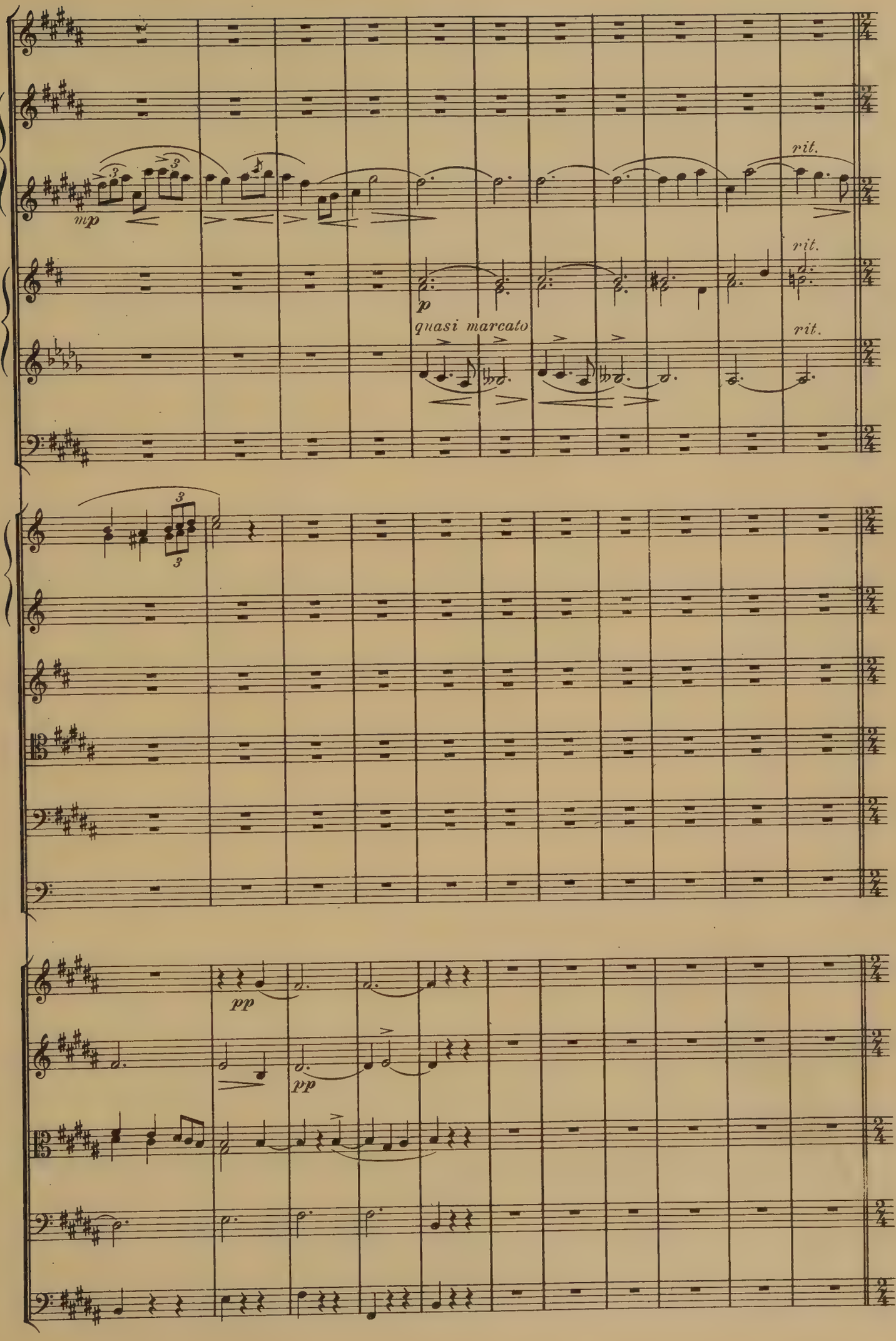

fff
pp
Muta D to D sharp

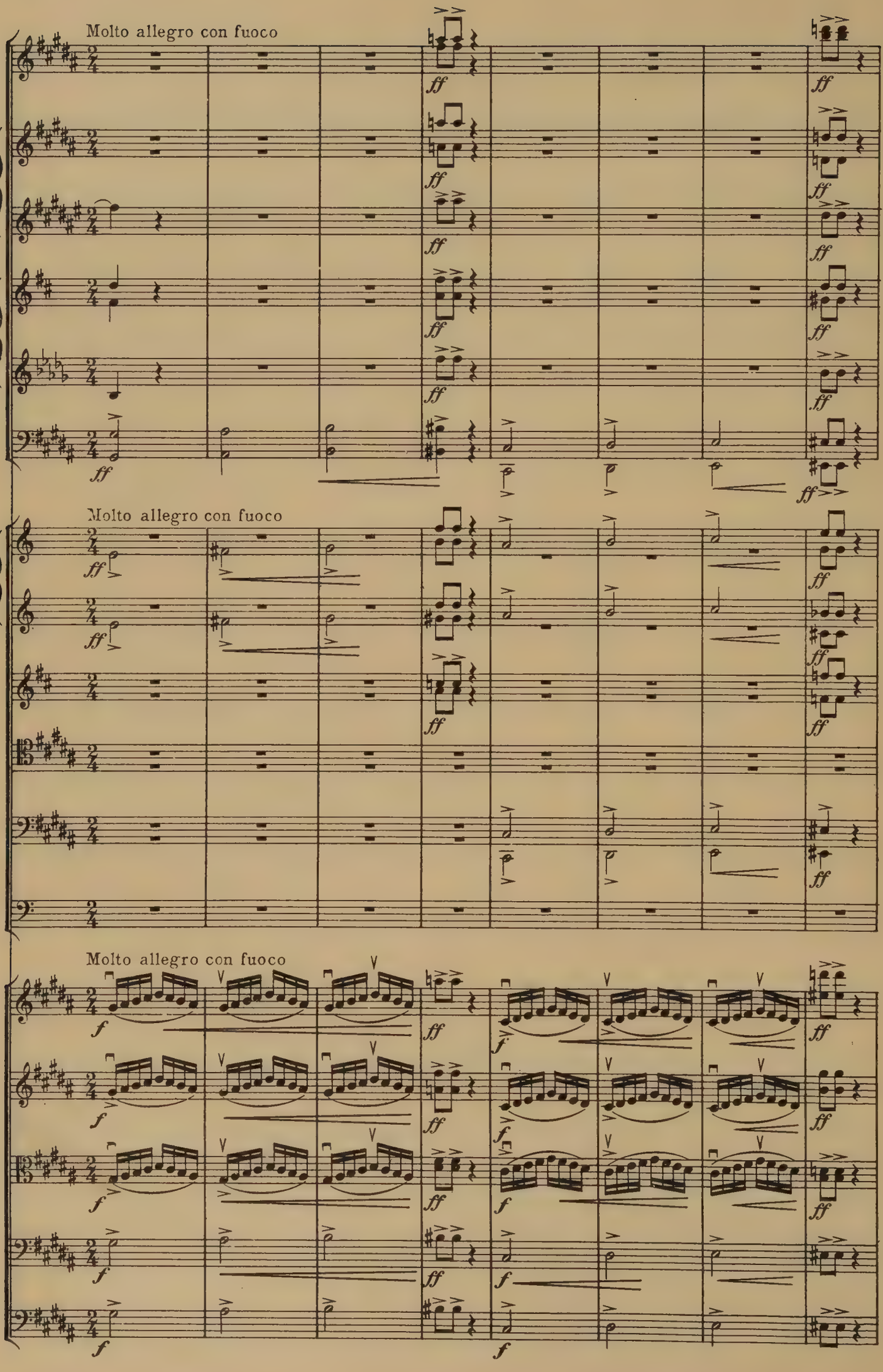

Poco Andante
Poco Andante
Muta in E
Mutā in E
Muta D♯ to F♯. G to B
Poco Andante
pizz.
pizz.
pizz.
pizz.

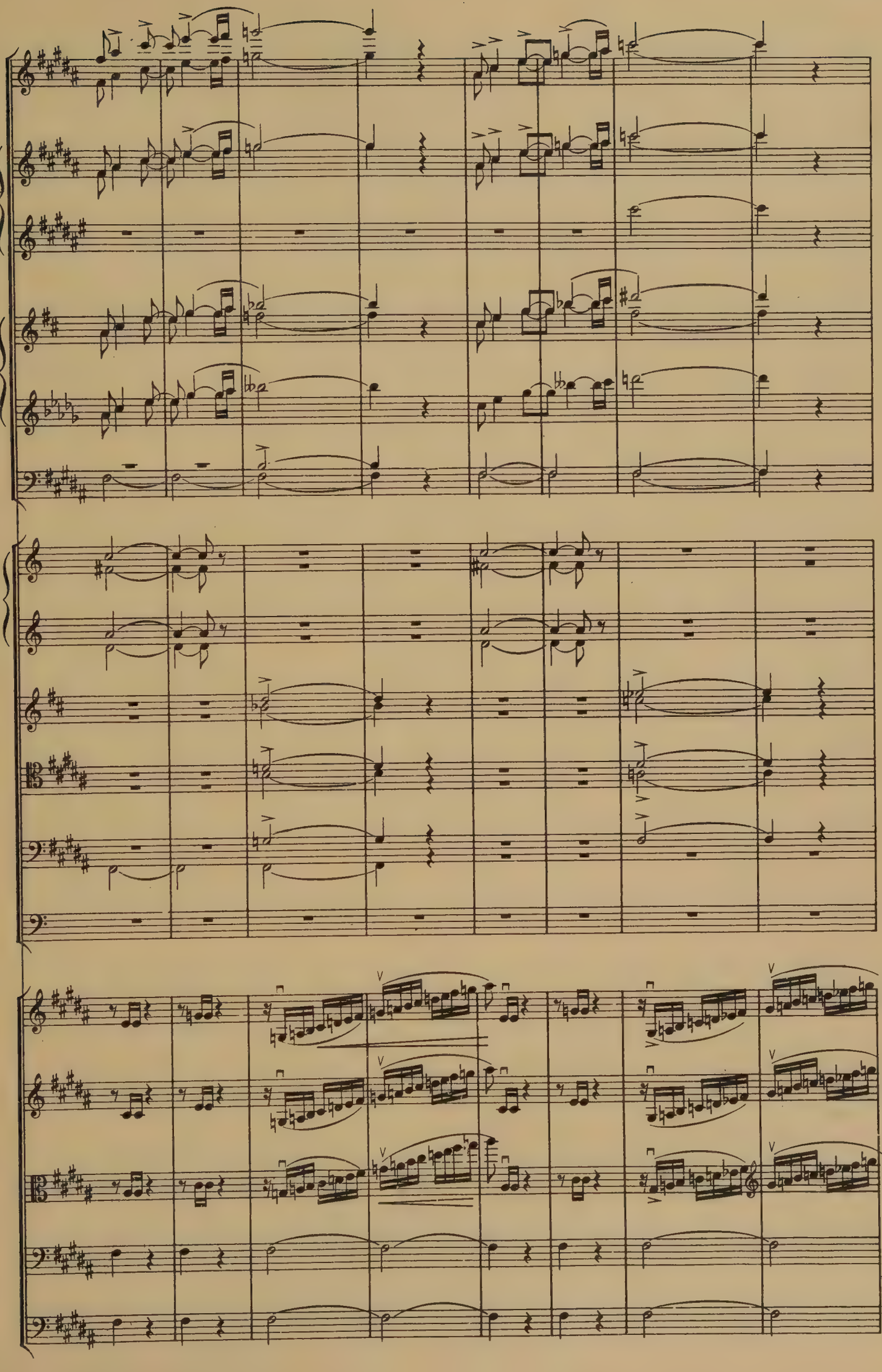

Adagio espressivo
Flauto Solo
rit.
Andante appassionato
Corno Solo
Arpa
rit.
Arpa tacet
Andante appassionato
p
Adagio espressivo
rit.
rit.
Clarinetti
1mo
rit.
Adagio espressivo

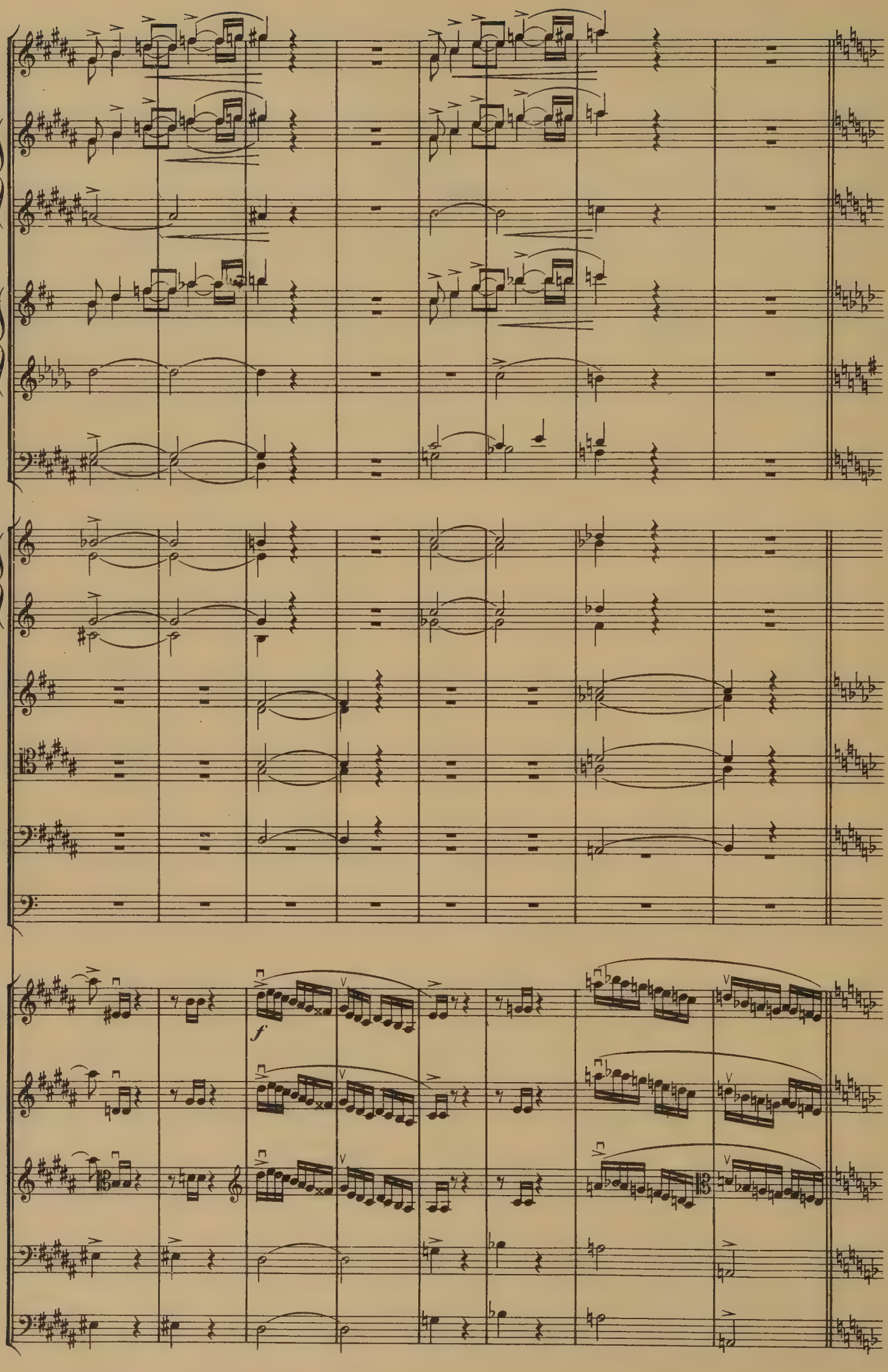

Piccolo tacet
Andante appassionato
Cor. Anglaise
Andante appassionato
Trombone III e Tuba
Andante appassionato

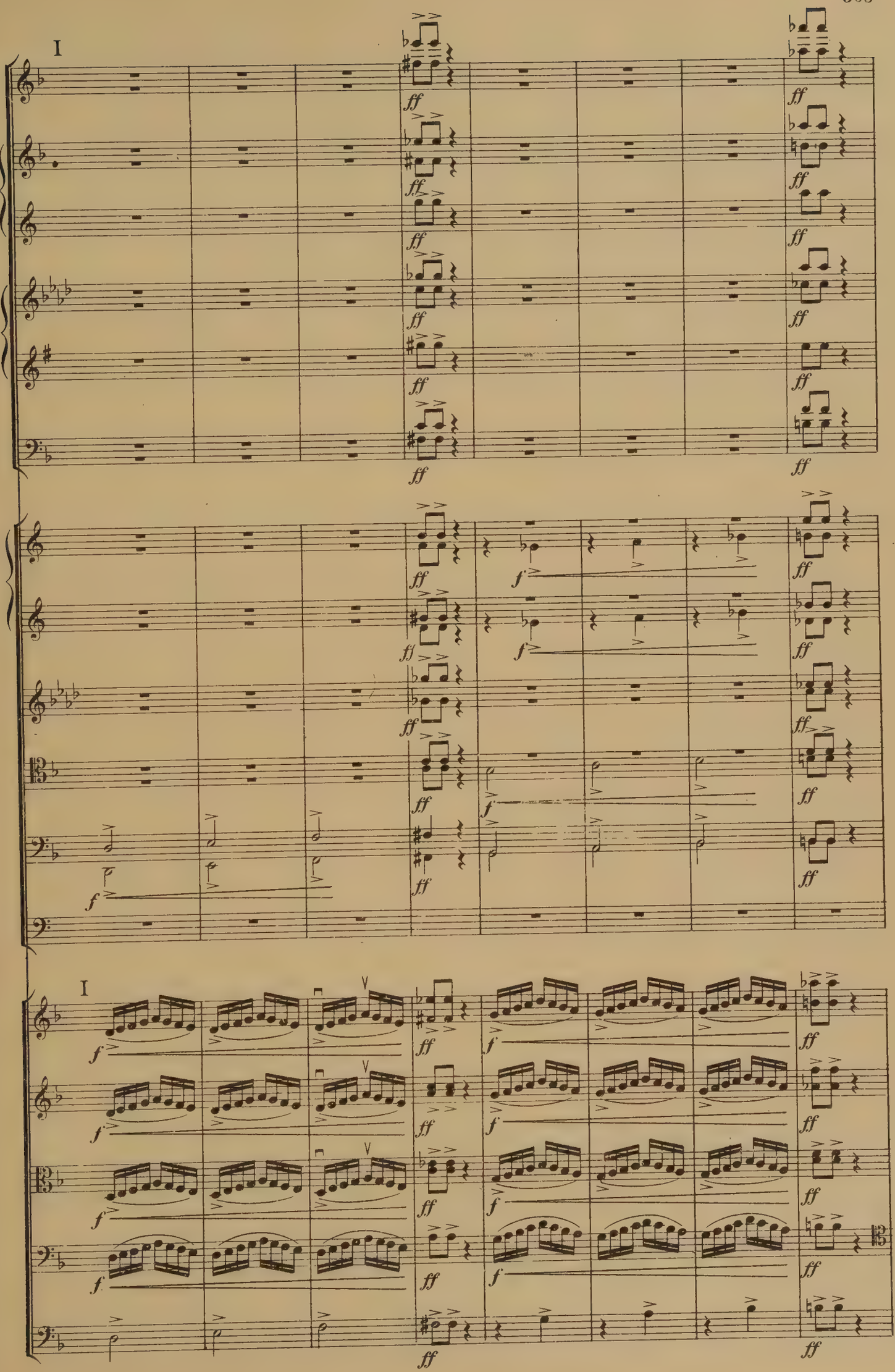

rit. e poco adagio
rit. e poco adagio
rit. e poco adagio
f
mf
Muta F♯ to D. B to A
rit. e poco adagio
rit. e poco adagio
pizz.

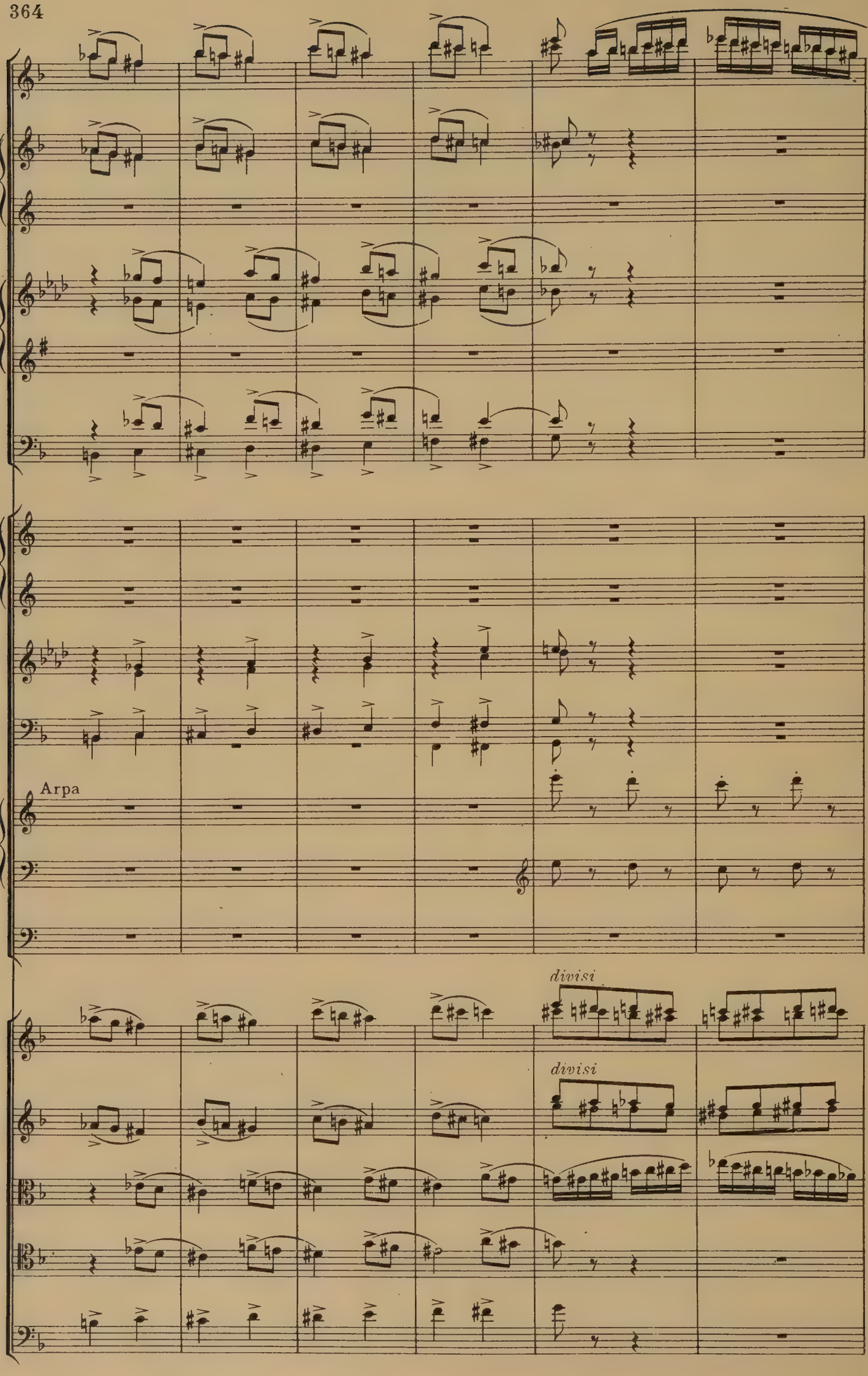

mp
rit.
rit.
p
quasi marcato
rit.
pp
pp


Molto allegro con fuoco
Molto allegro con fuoco
Molto allegro con fuoco

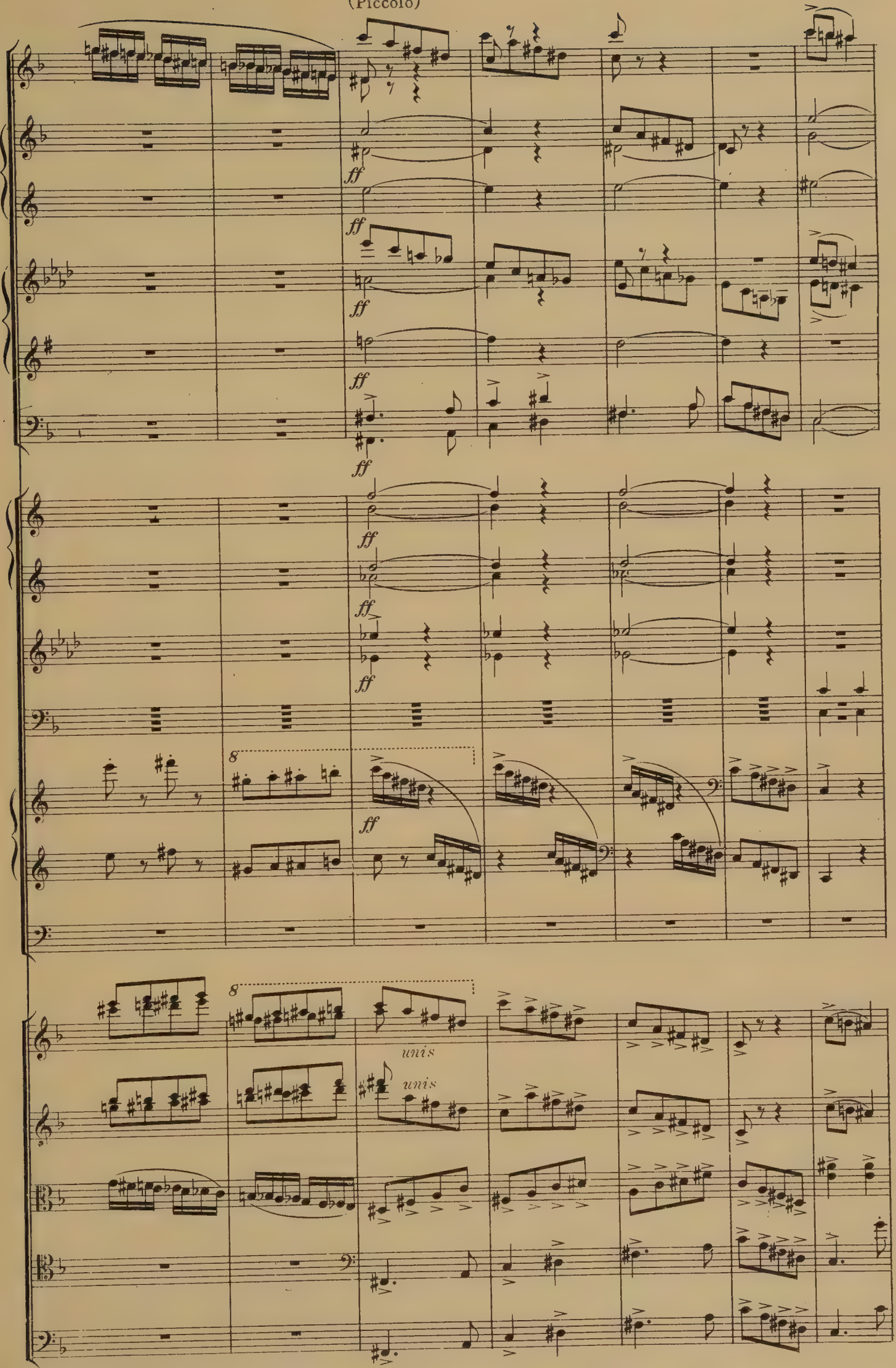


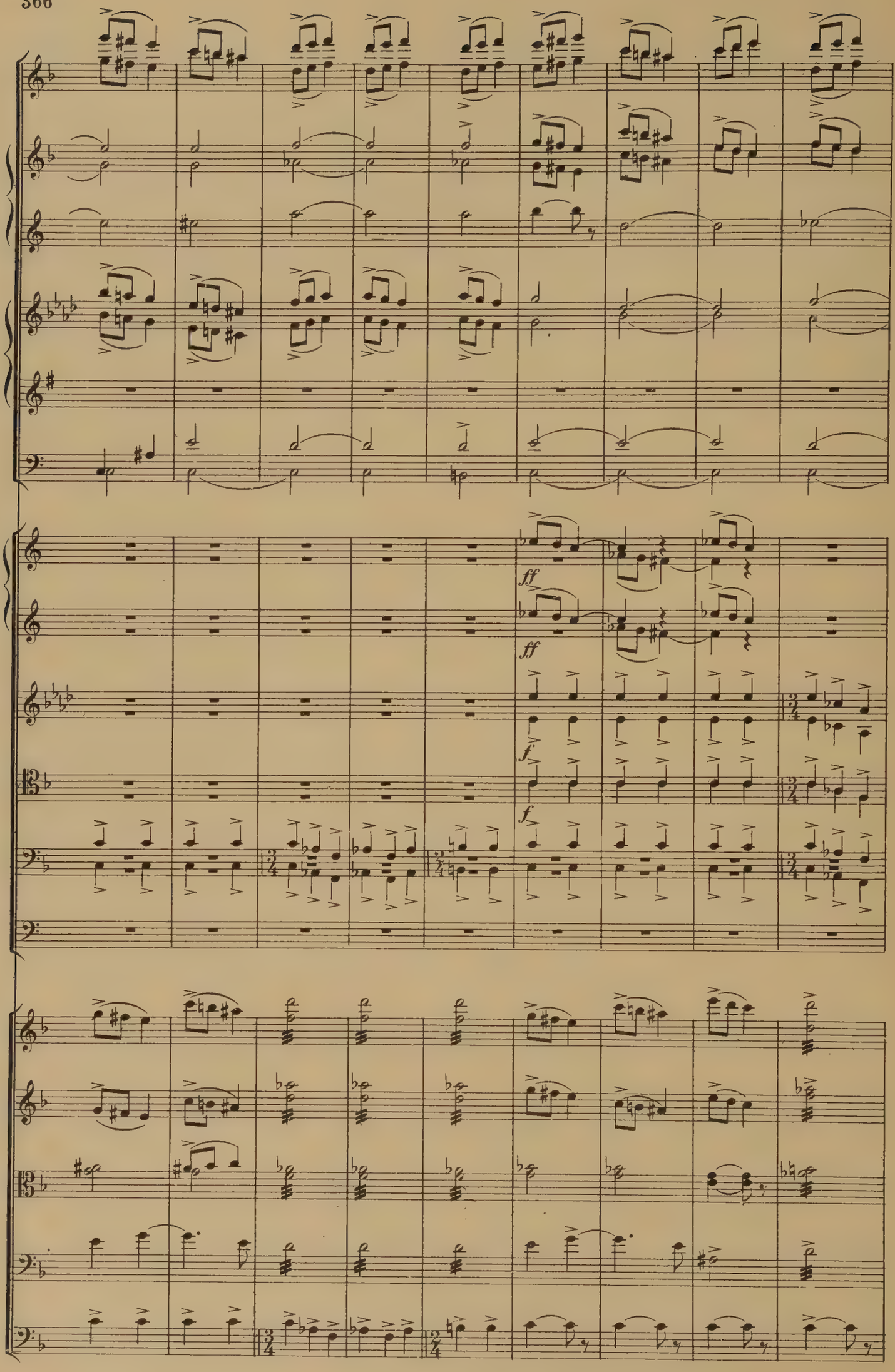

f

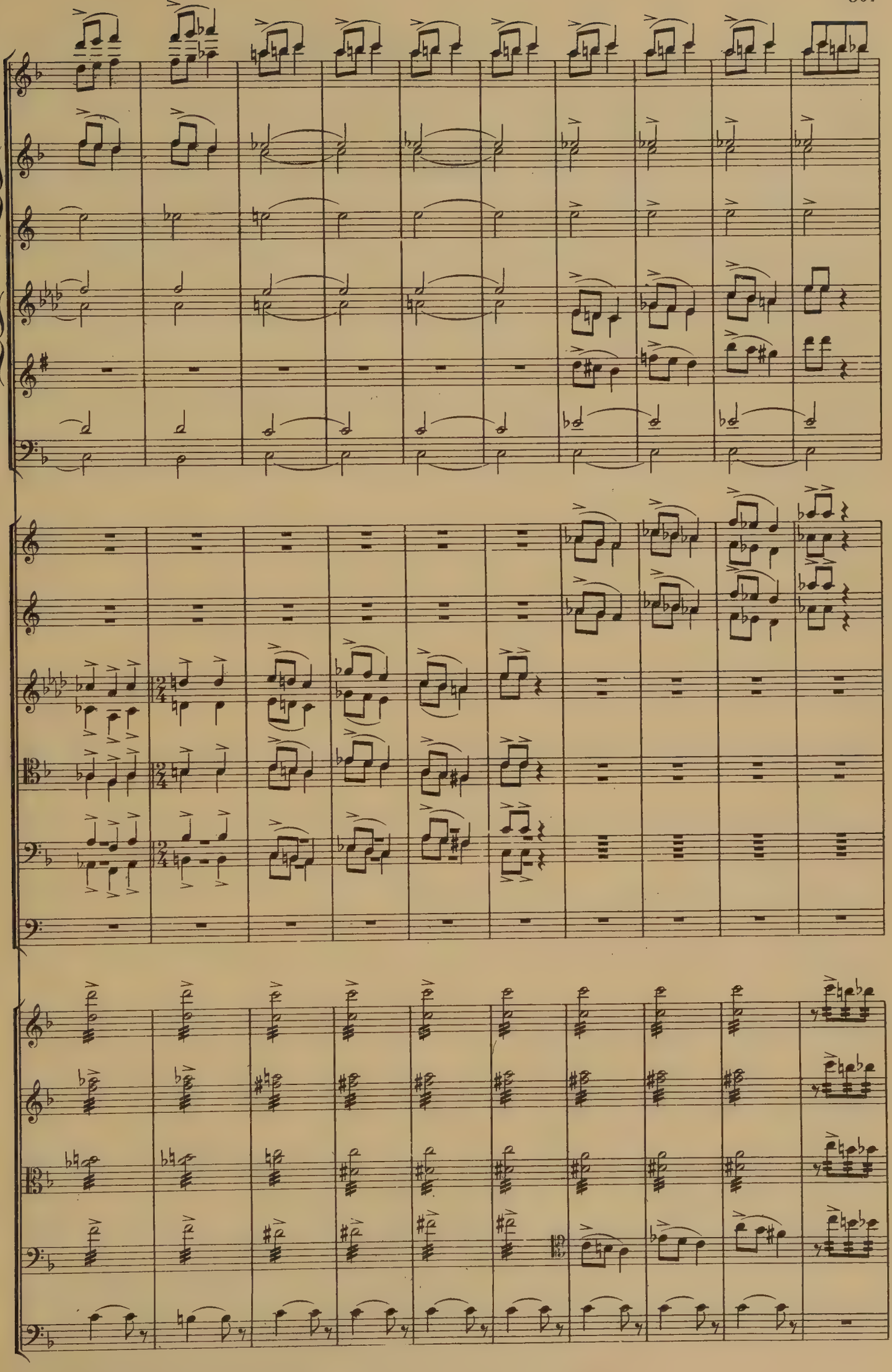

I
ff
f
I

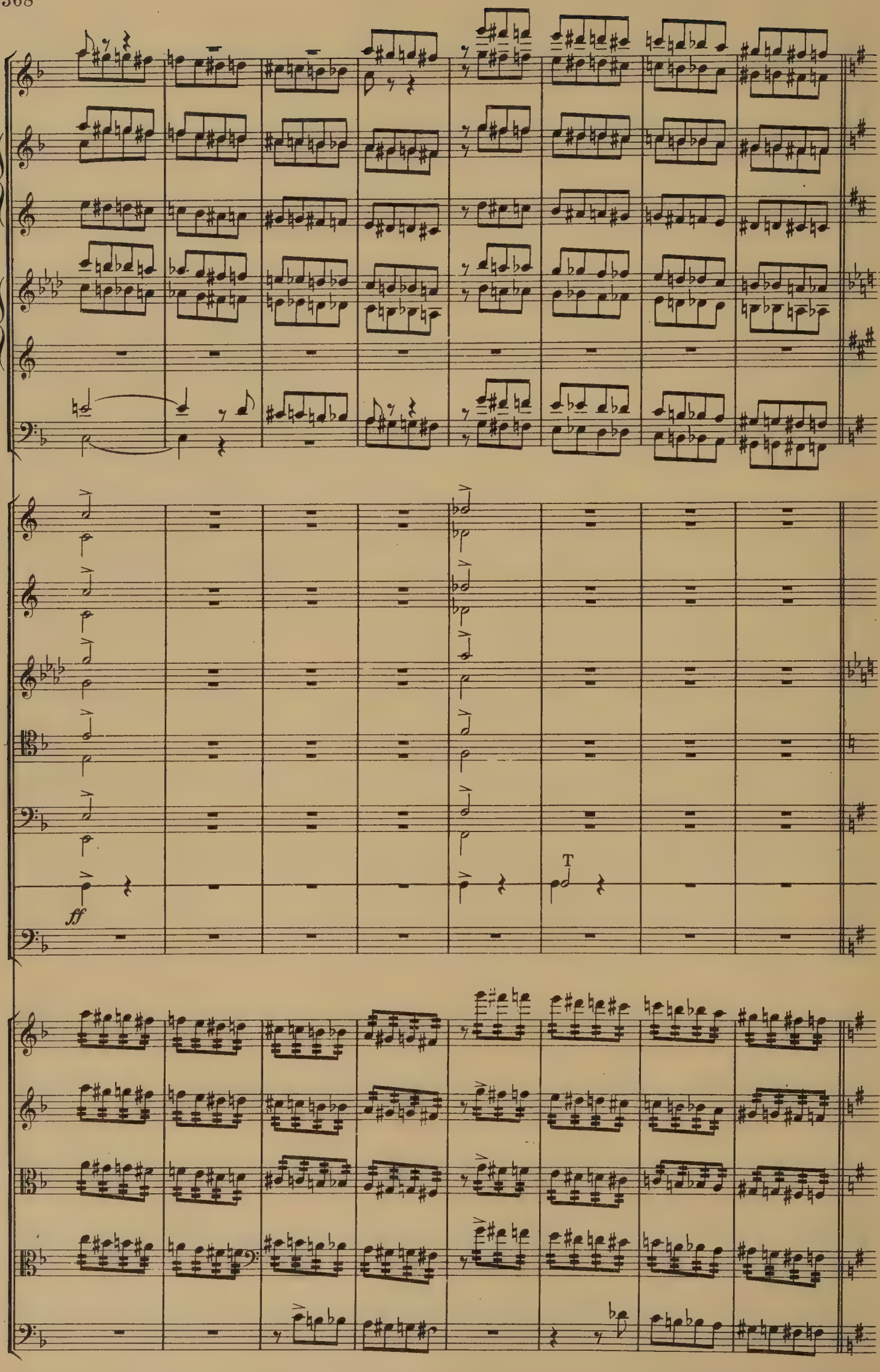

Arpa
divisi
divisi

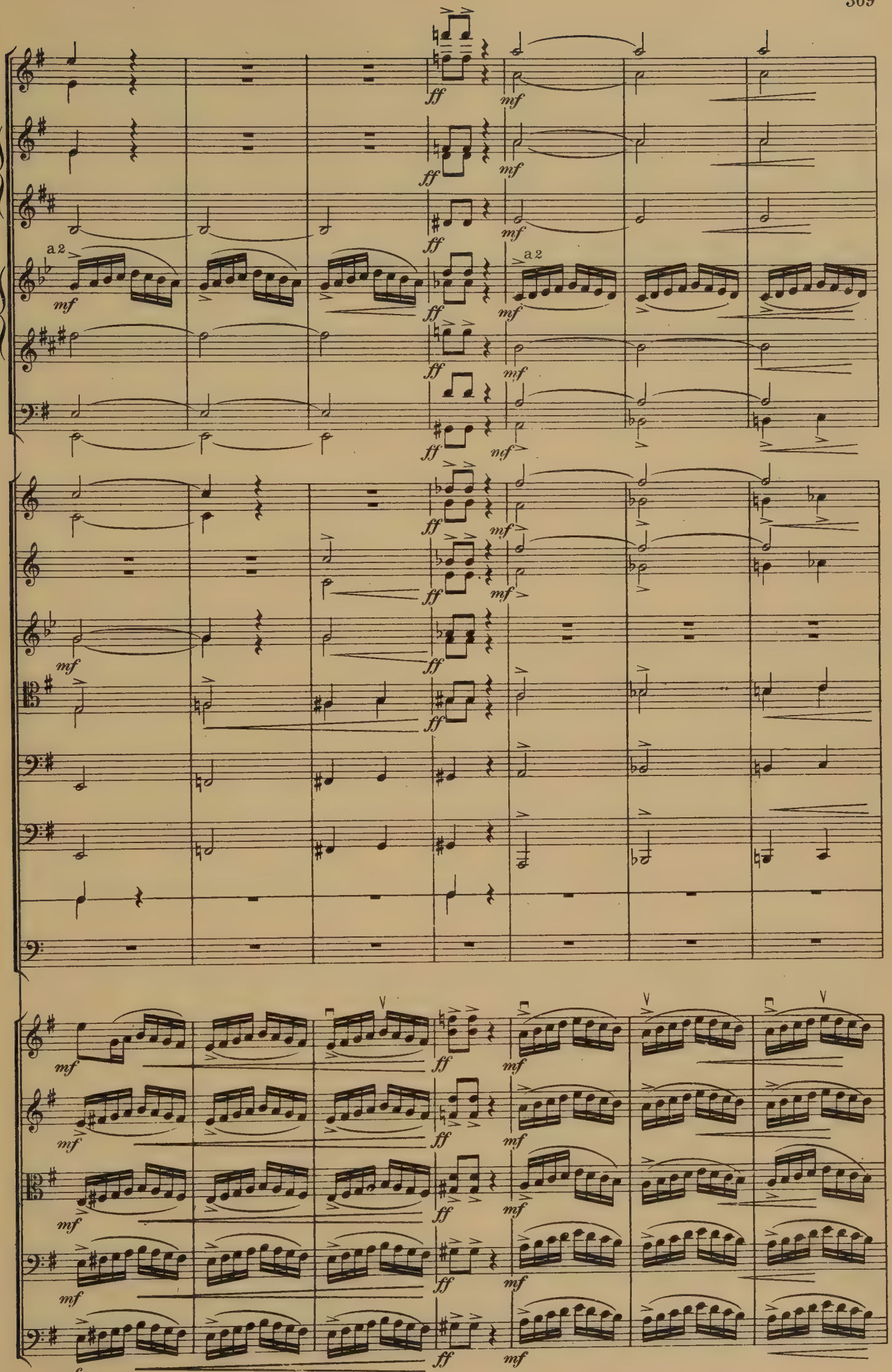
(Piccolo)

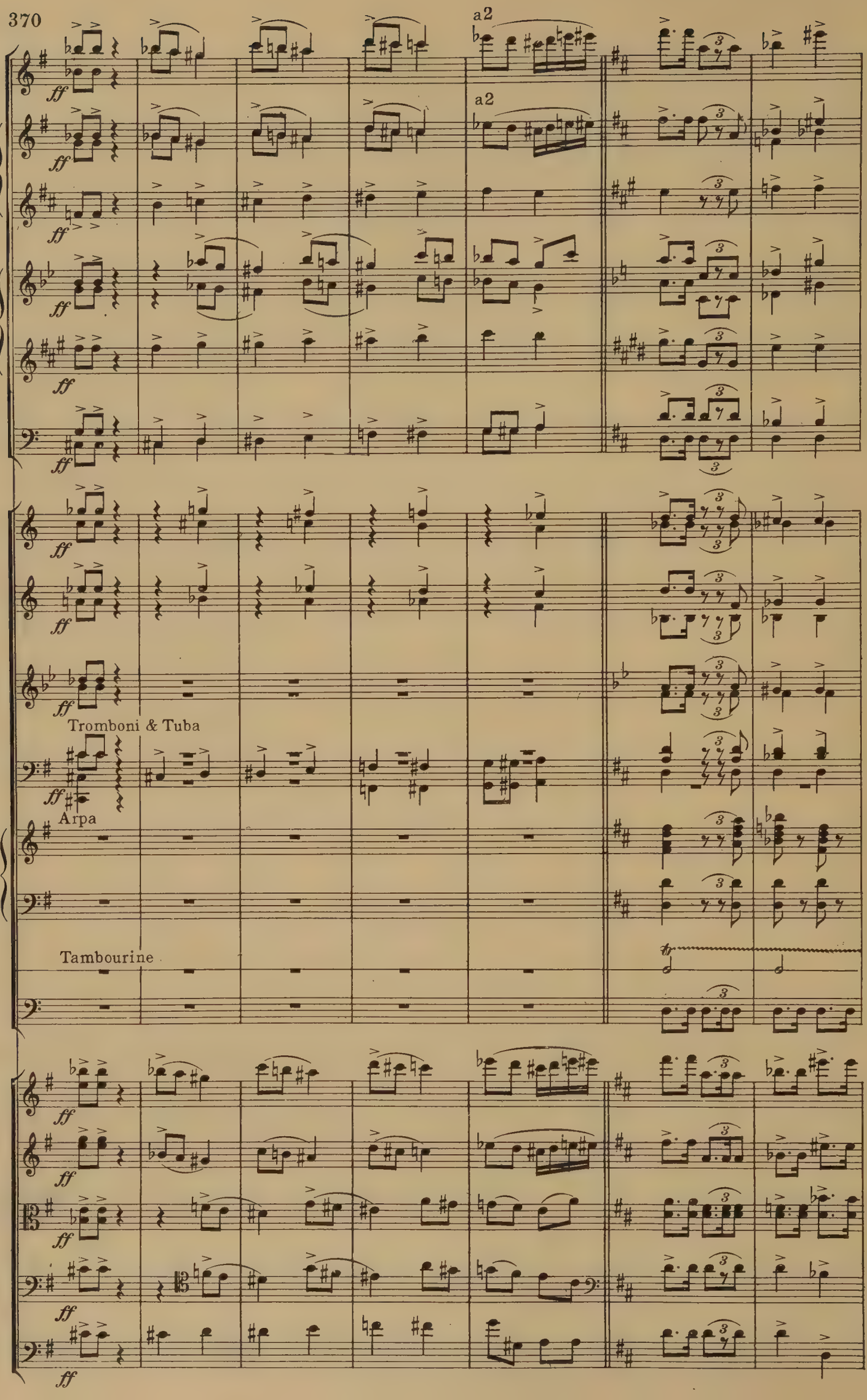


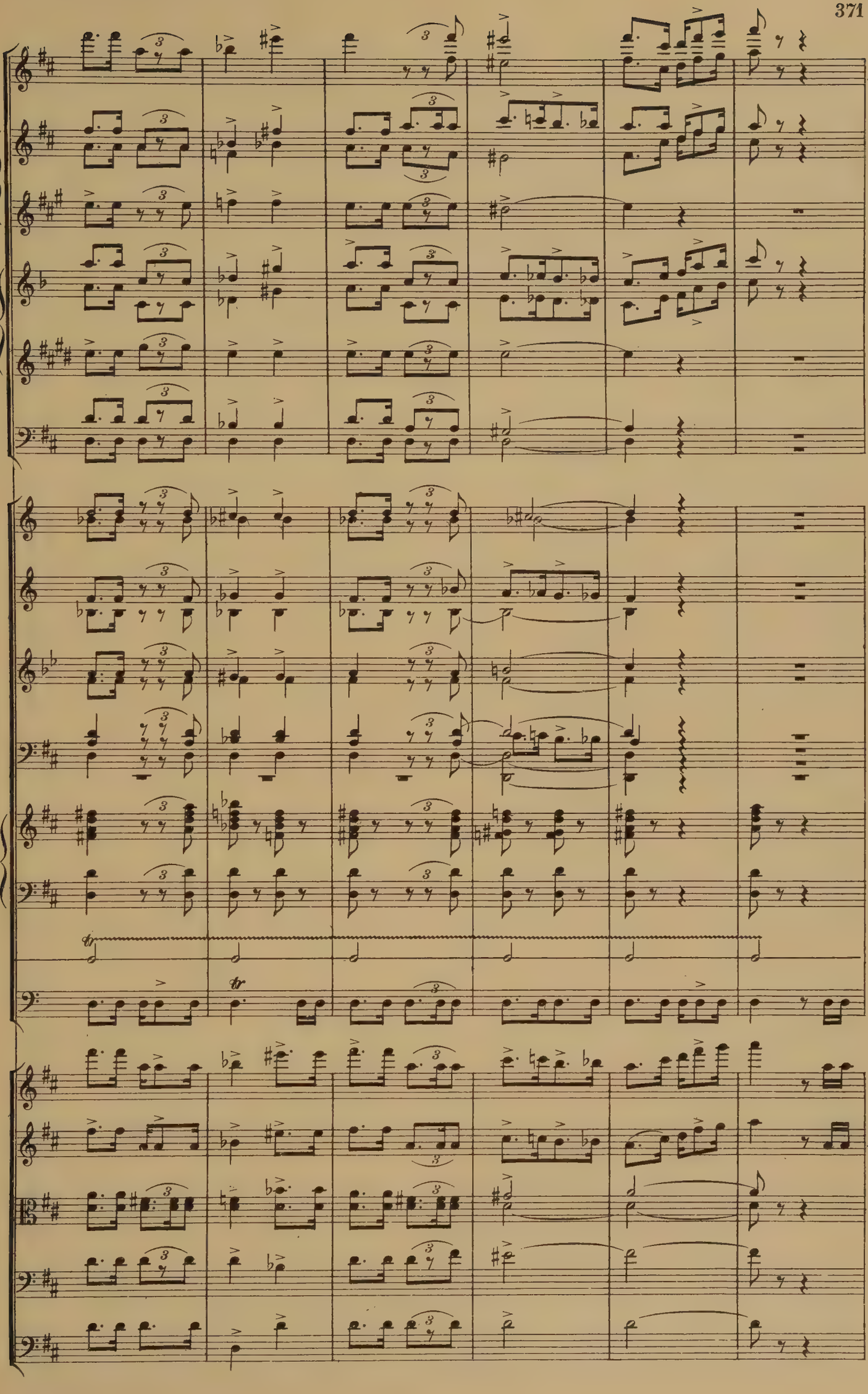

ff
ff
f
f

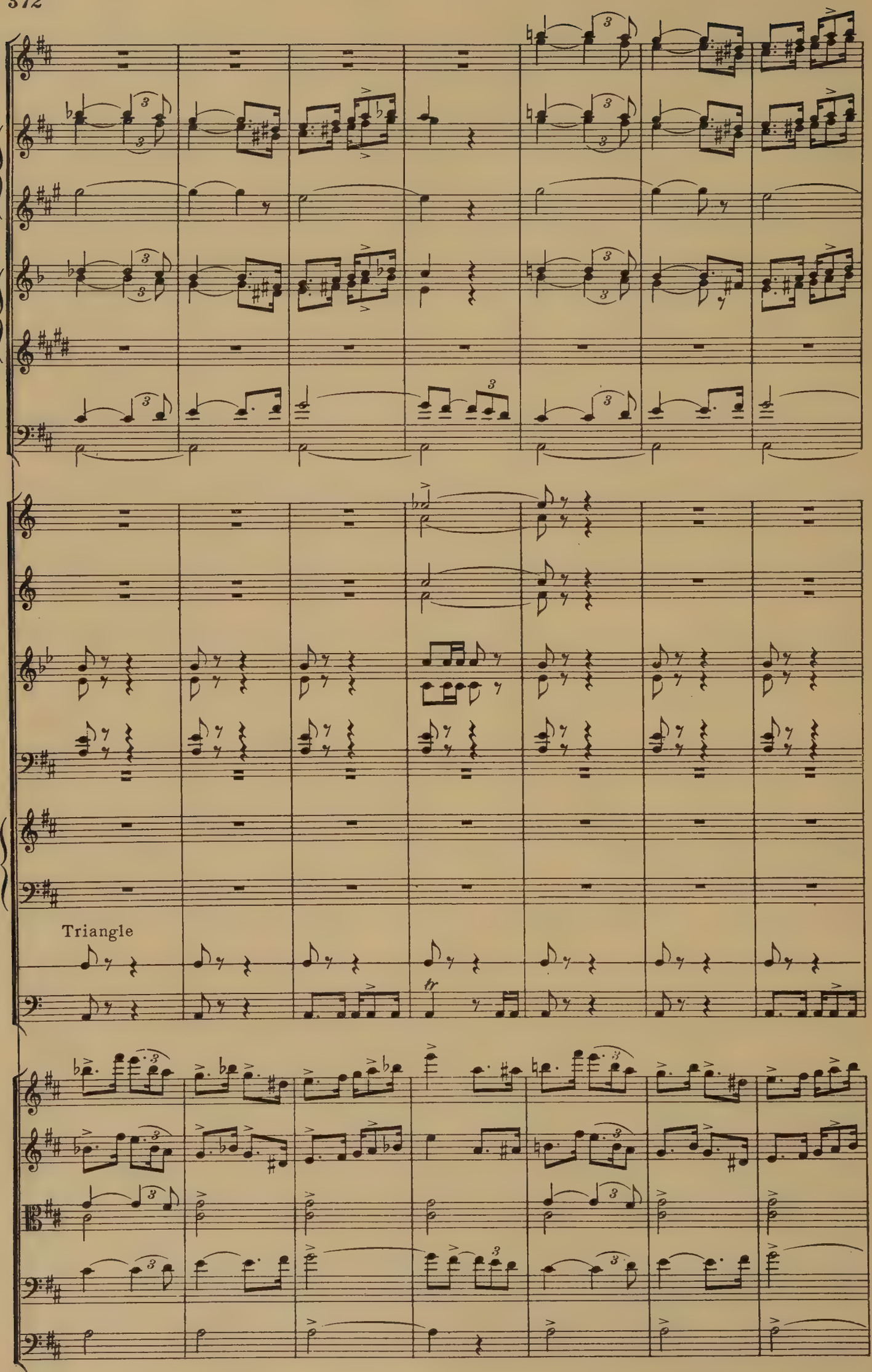


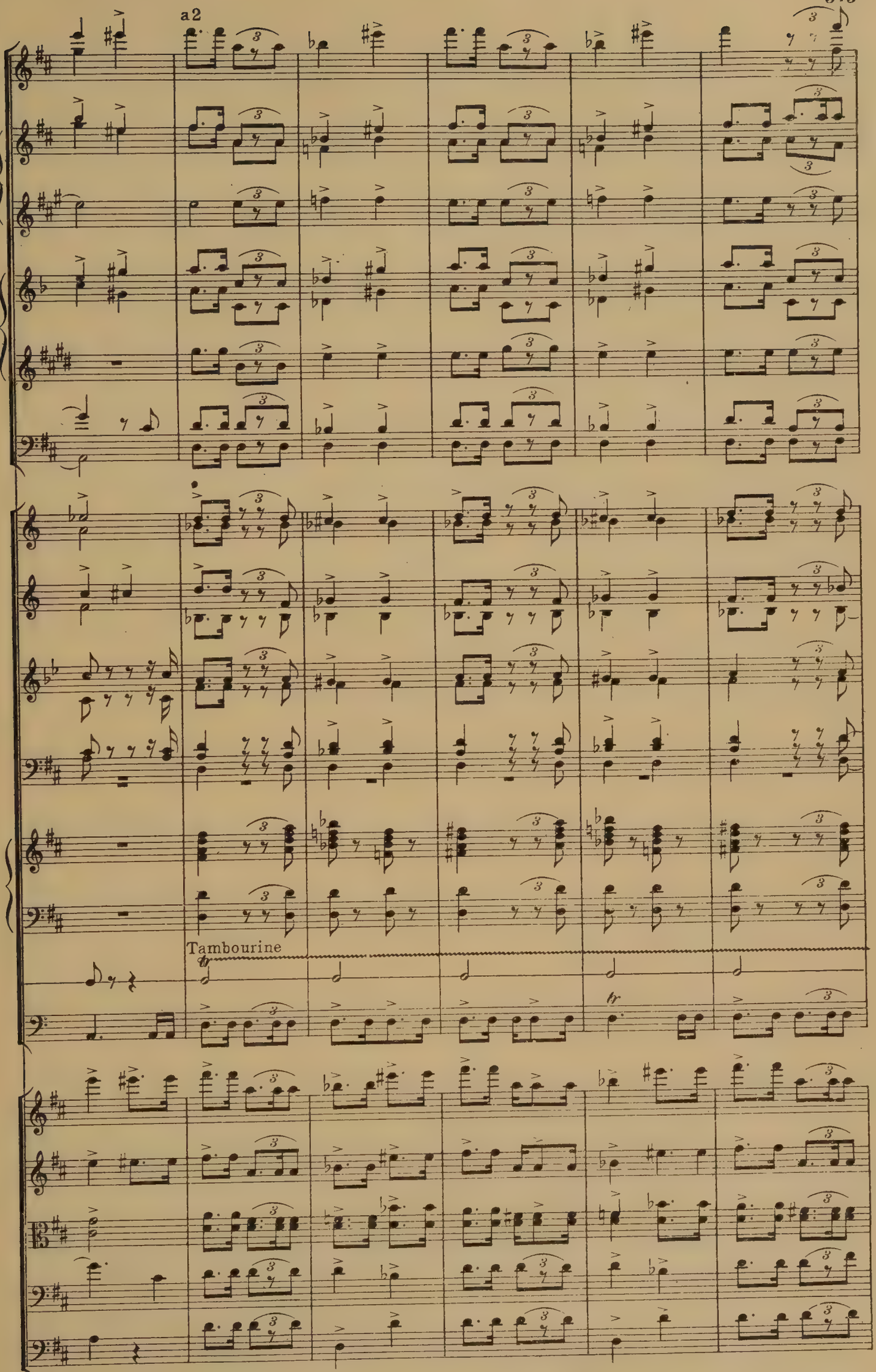

ff
T

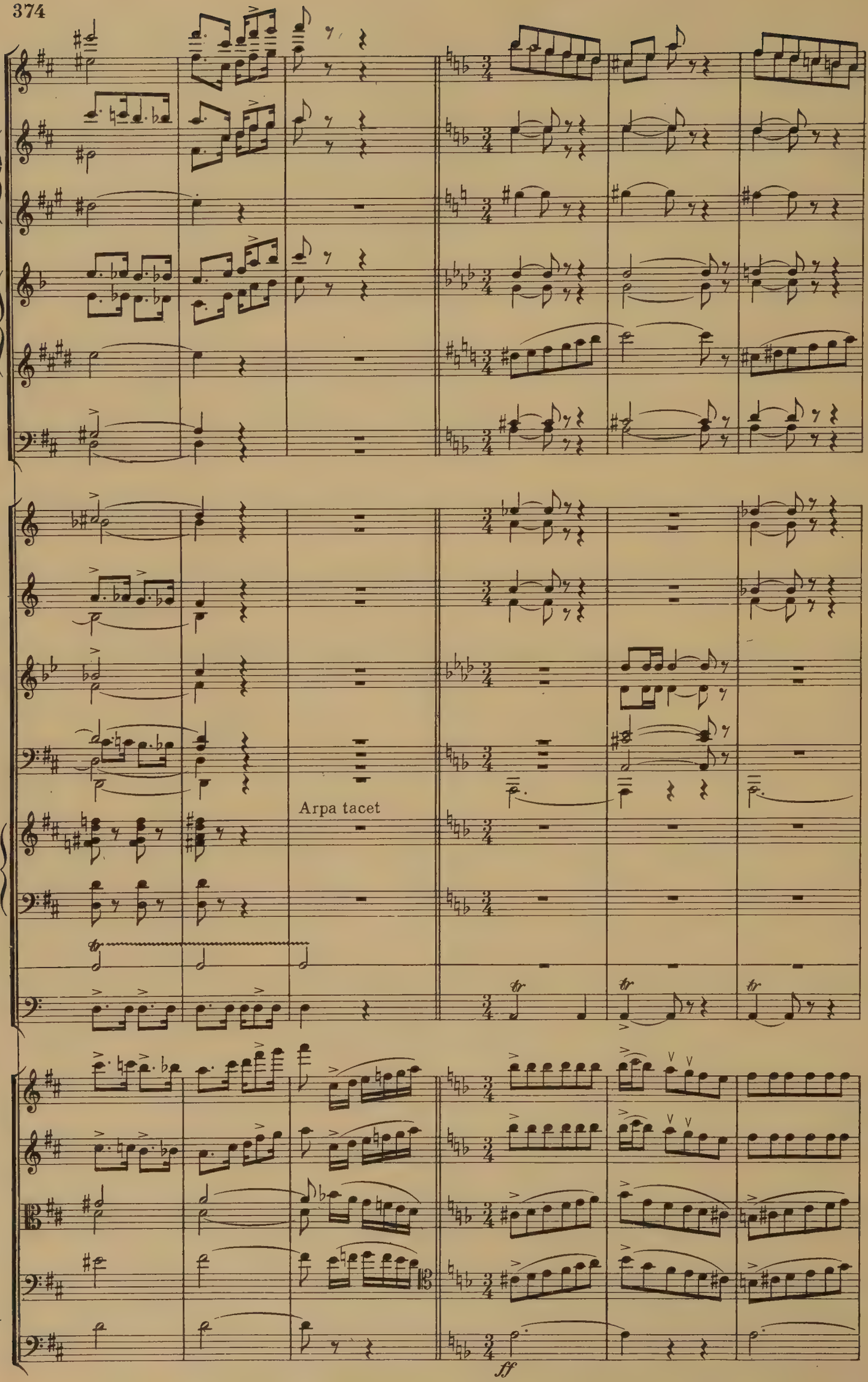

a 2
a 2
mf
ff

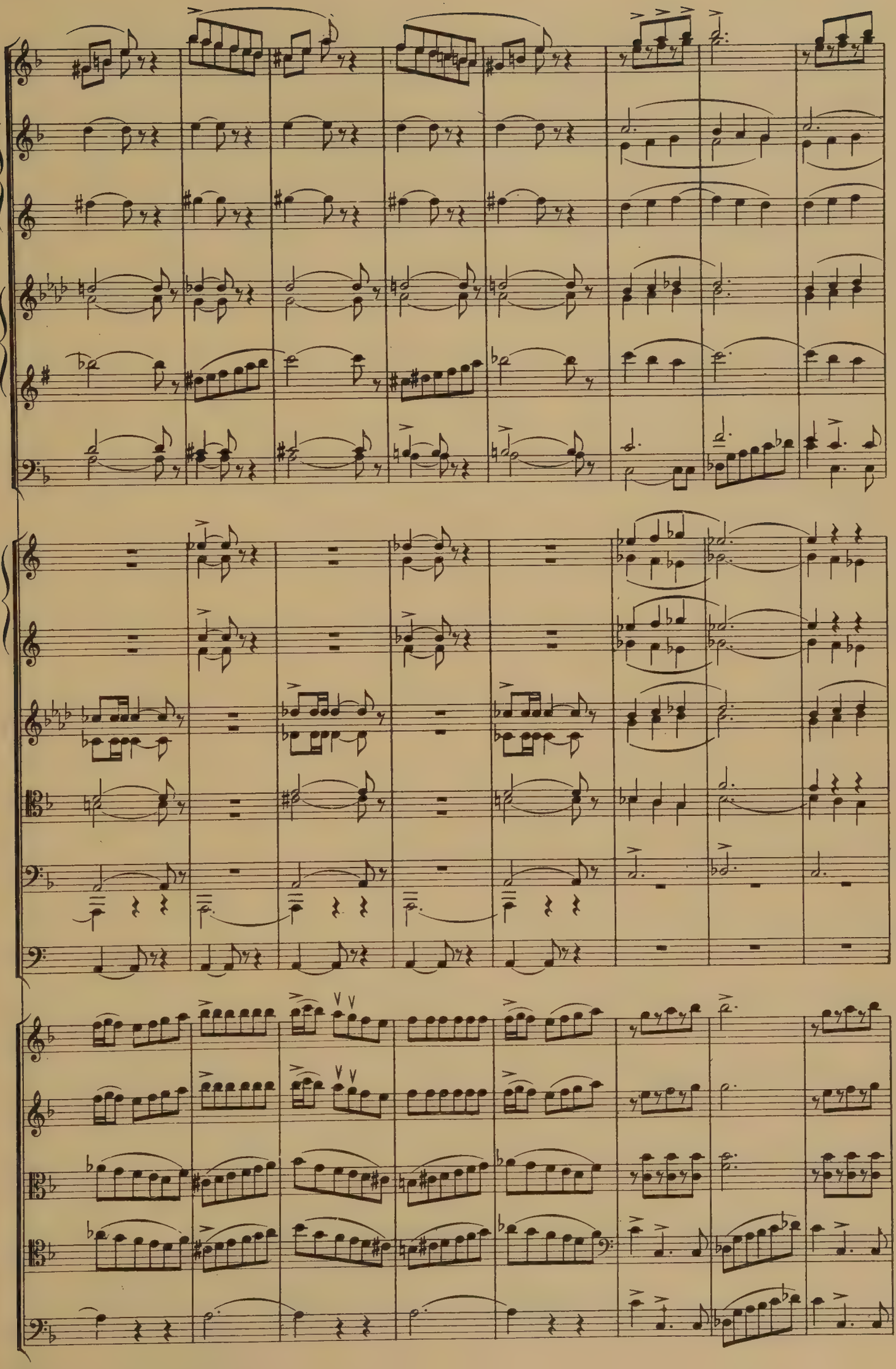

a2
a2
Tromboni & Tuba
Arpa
Tambourine

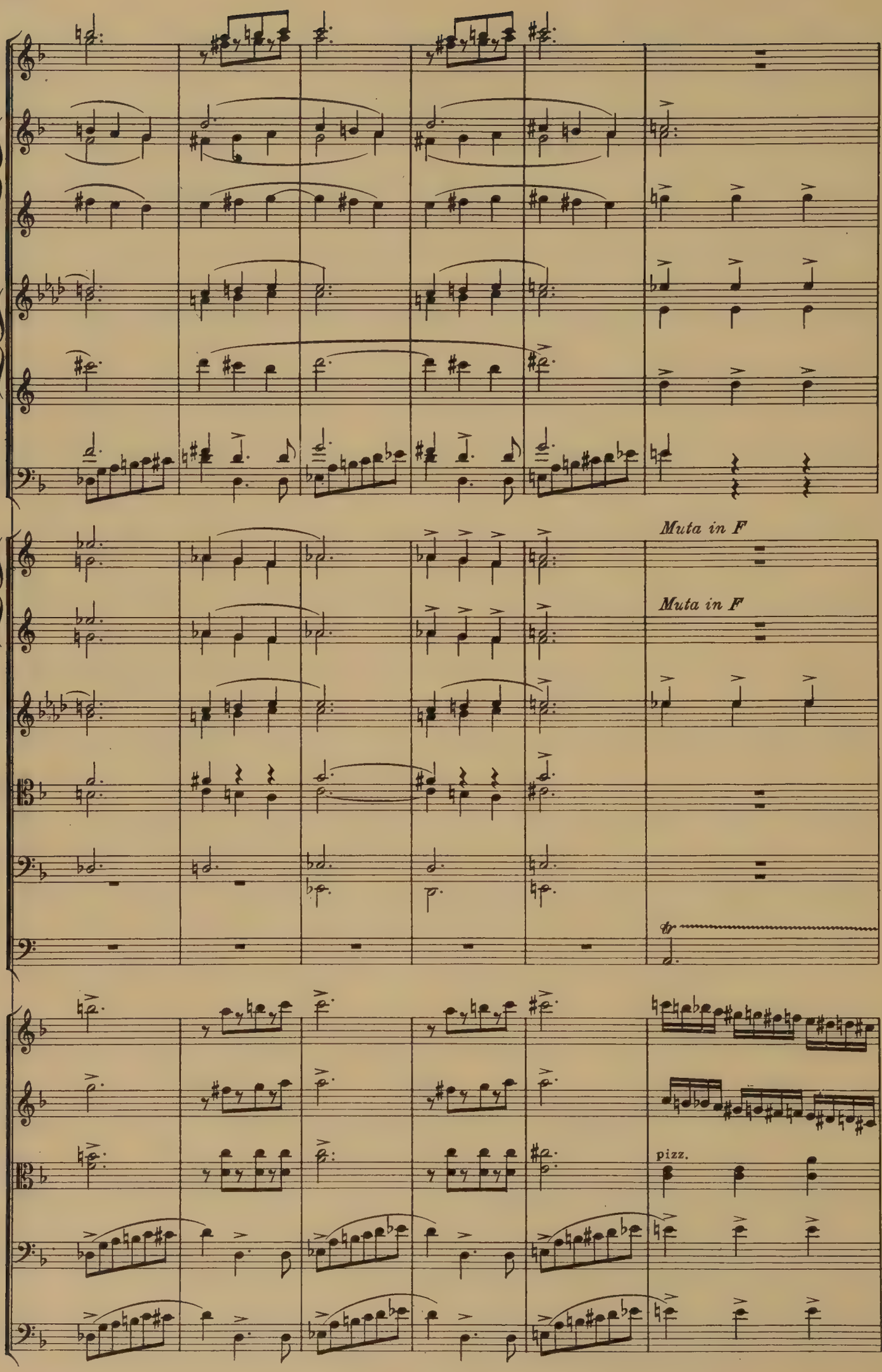


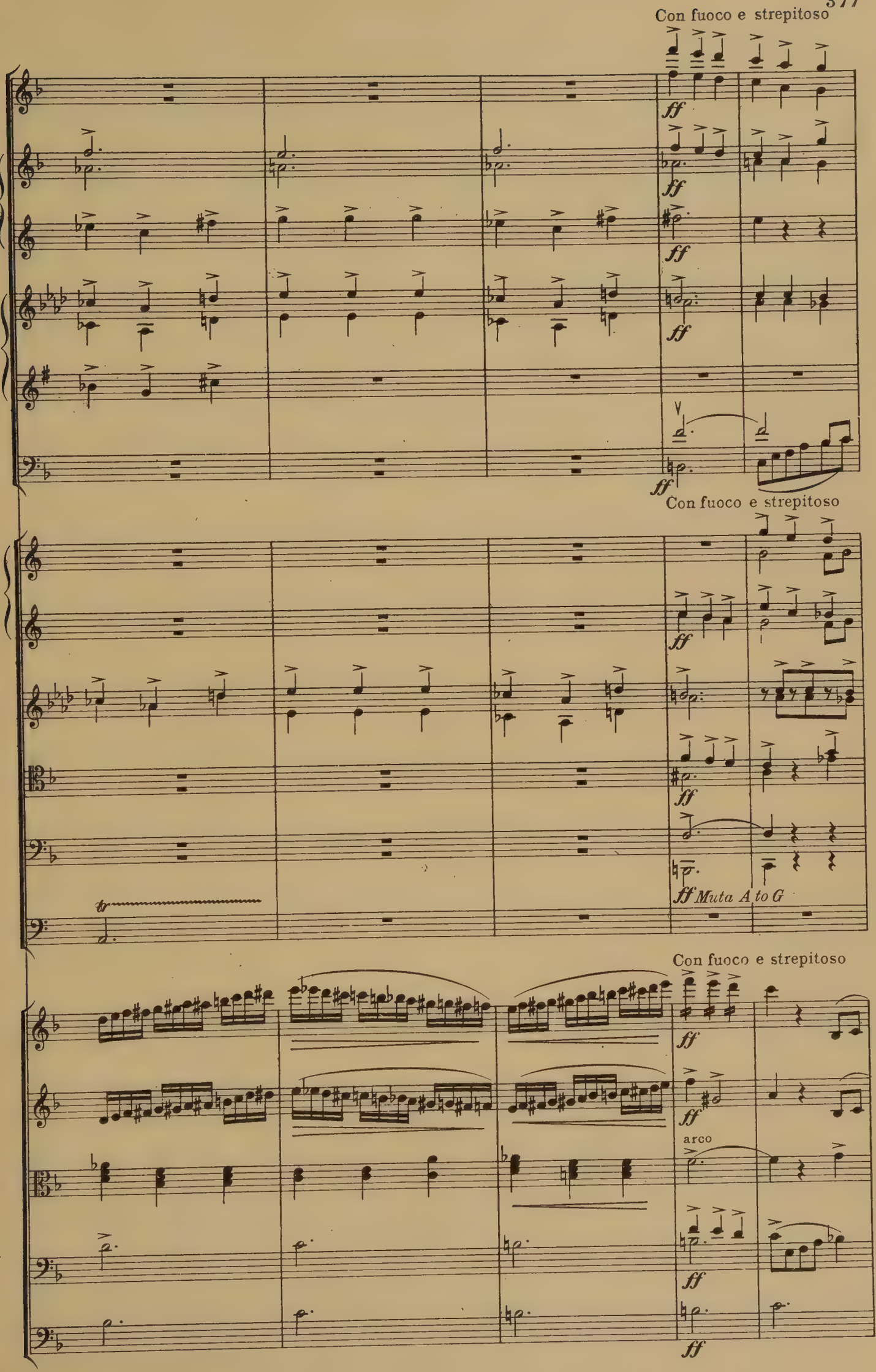

Triangle


a2
Tambourine

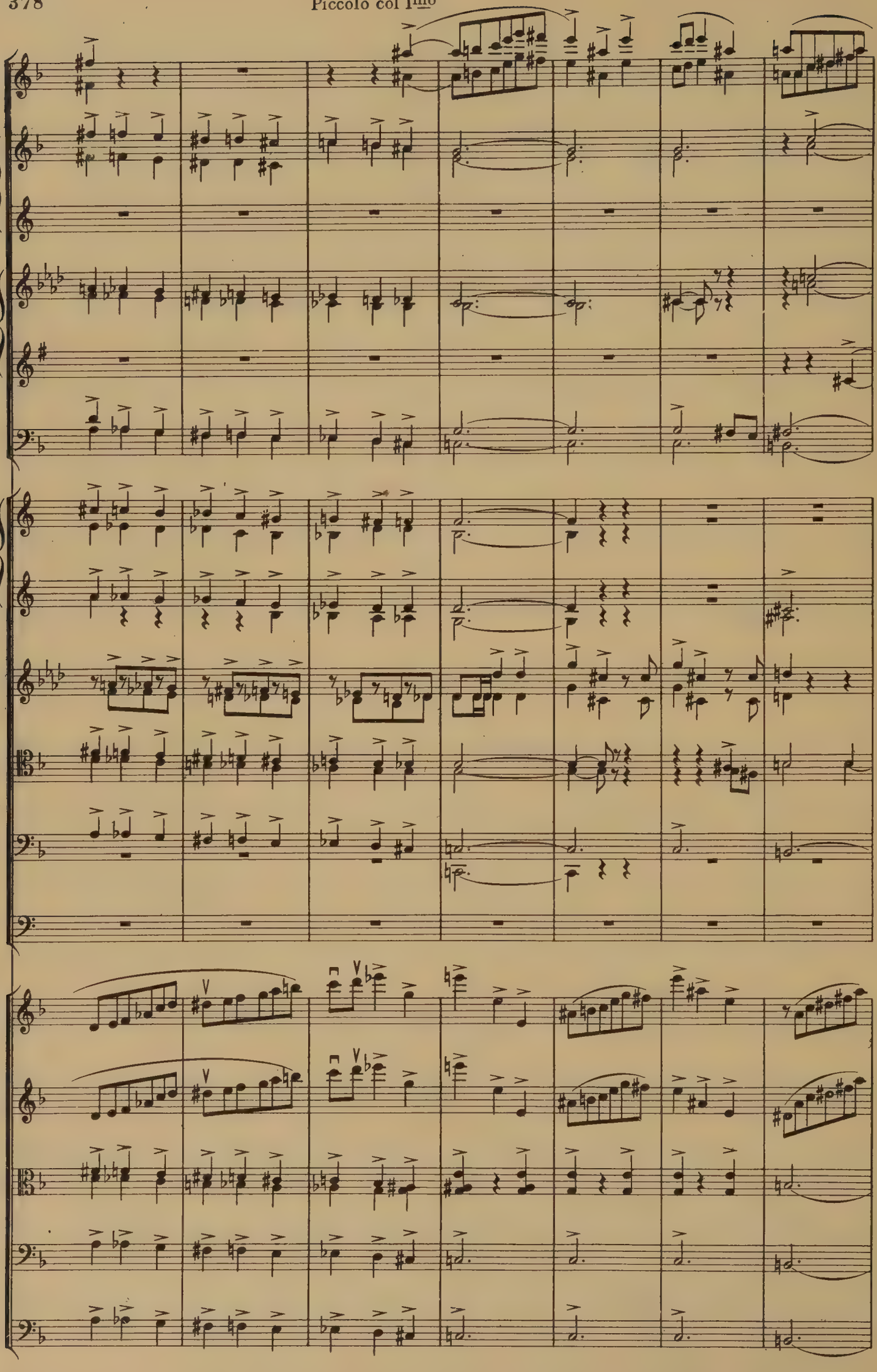

Arpa tacet
ff

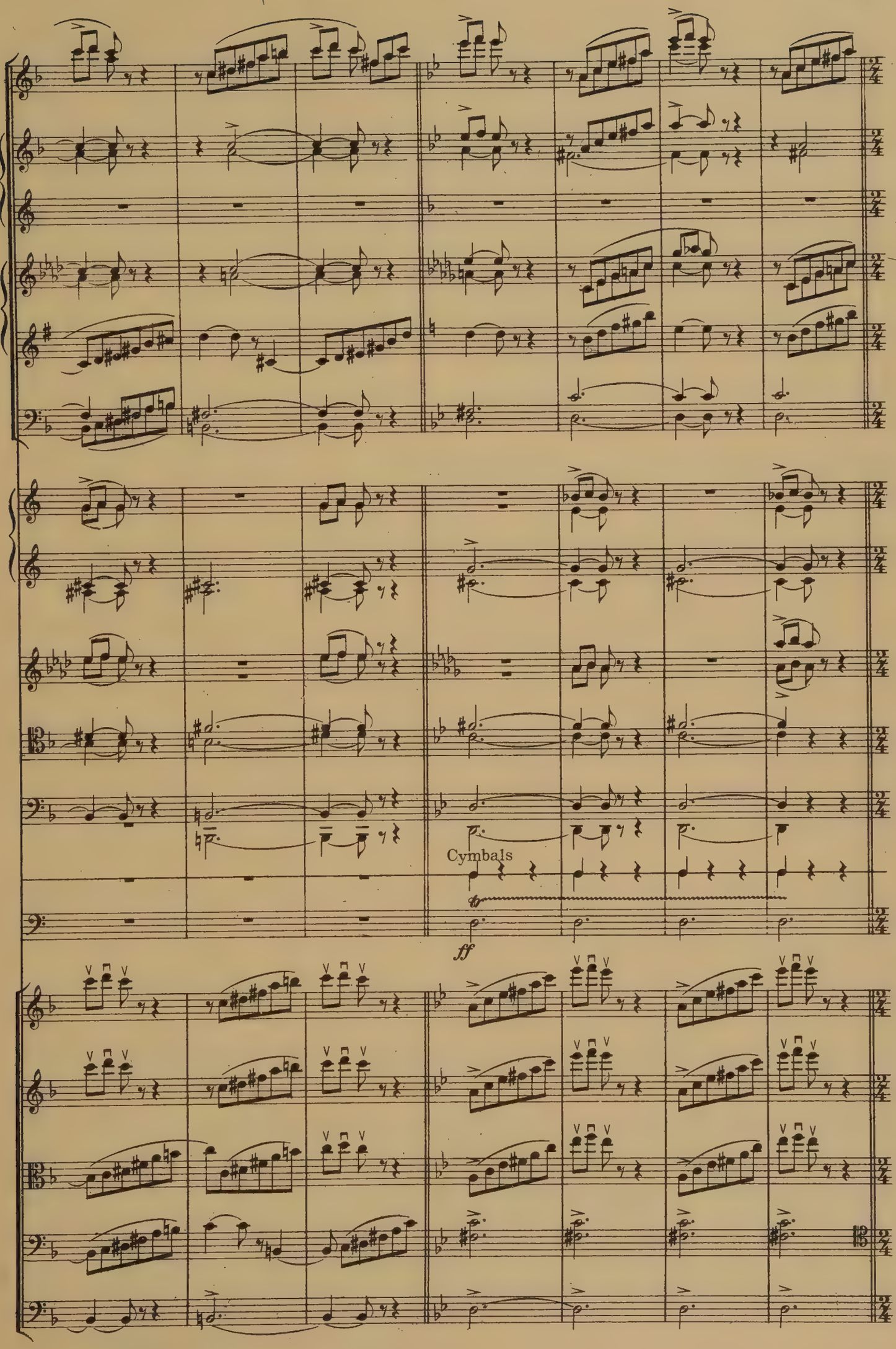


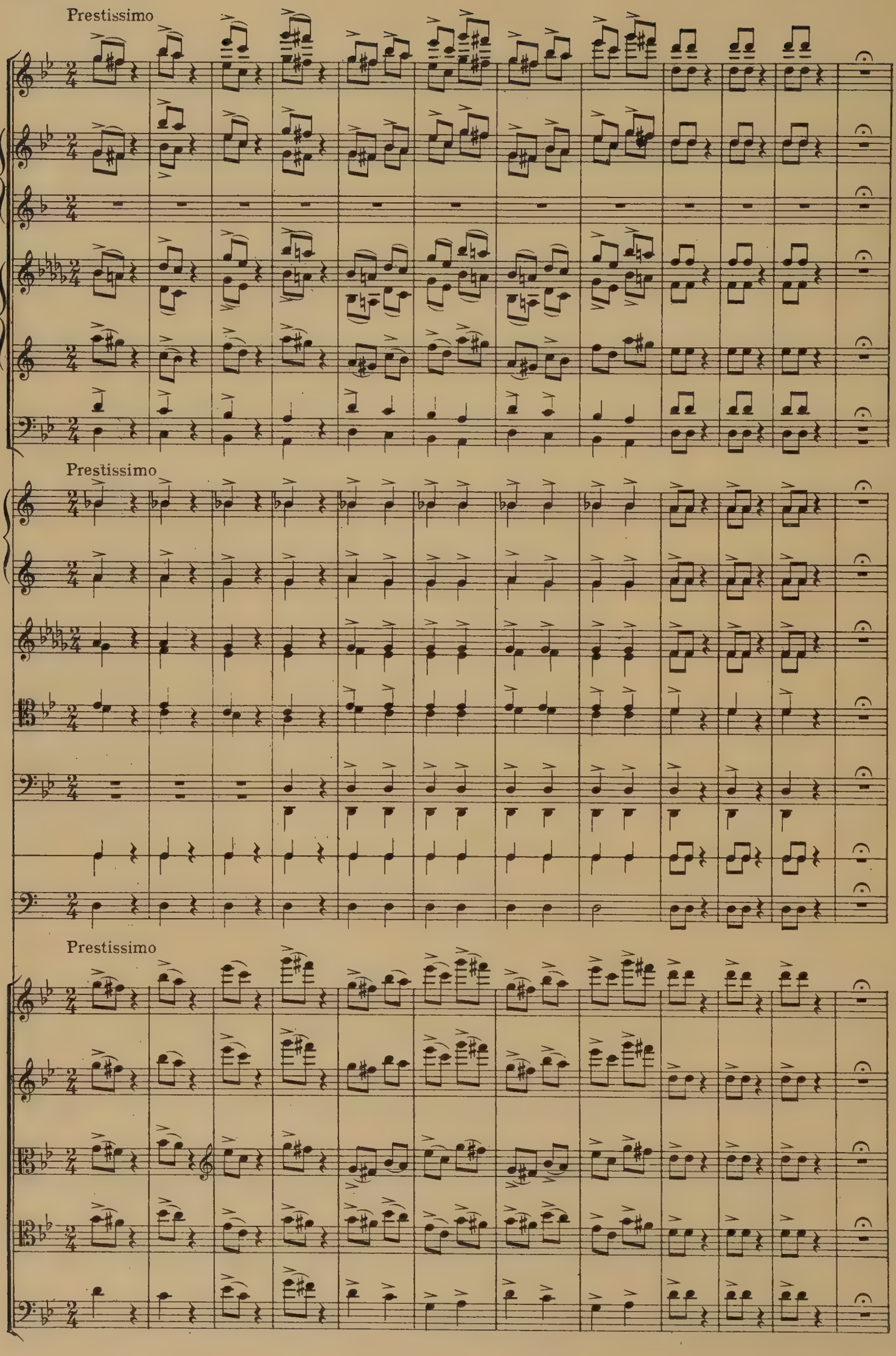

Muta in F
Muta in F
pizz.

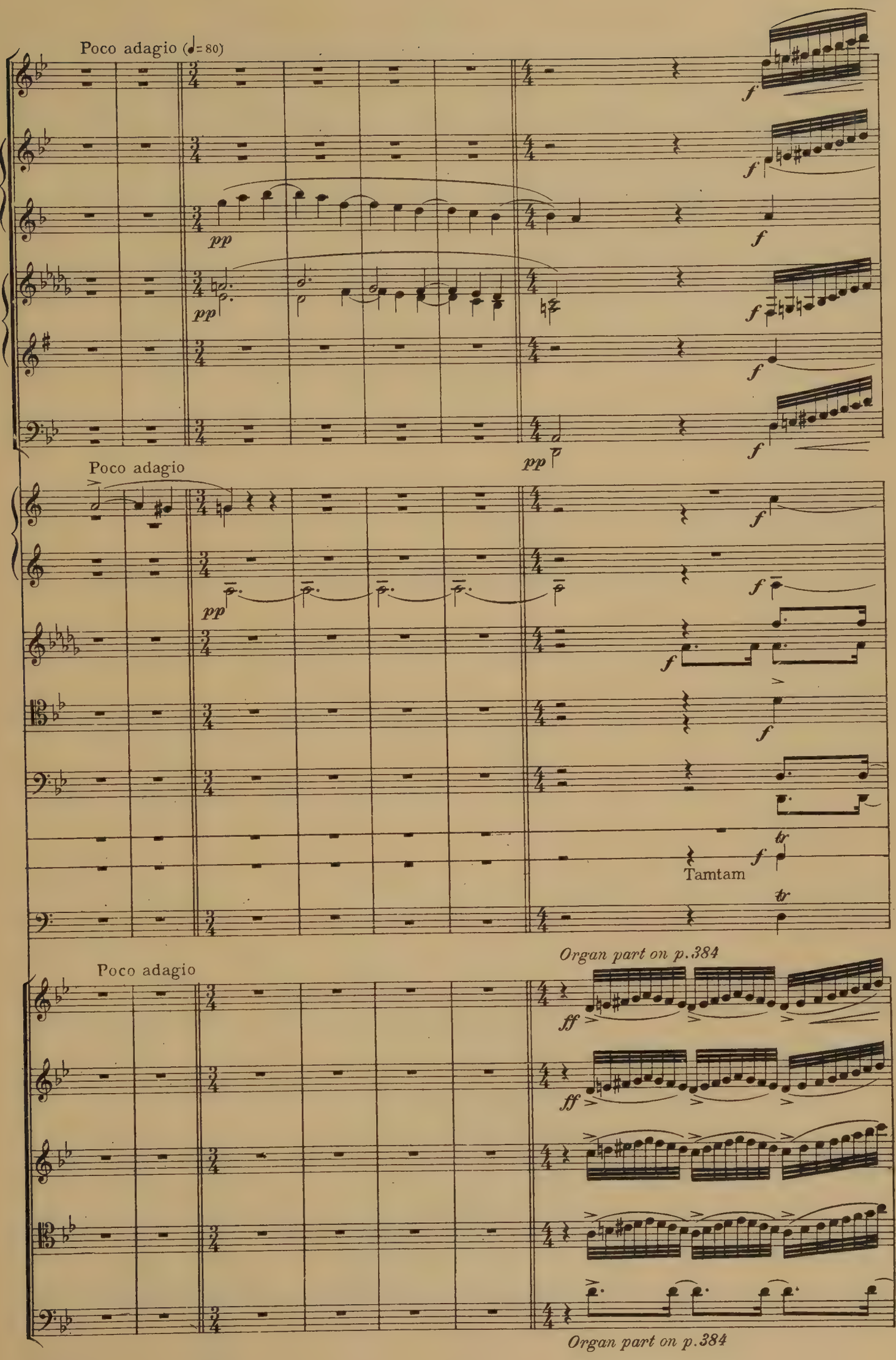

Con fuoco e strepitoso
ff
Con fuoco e strepitoso
ff Muta A to G
Con fuoco e strepitoso
arco

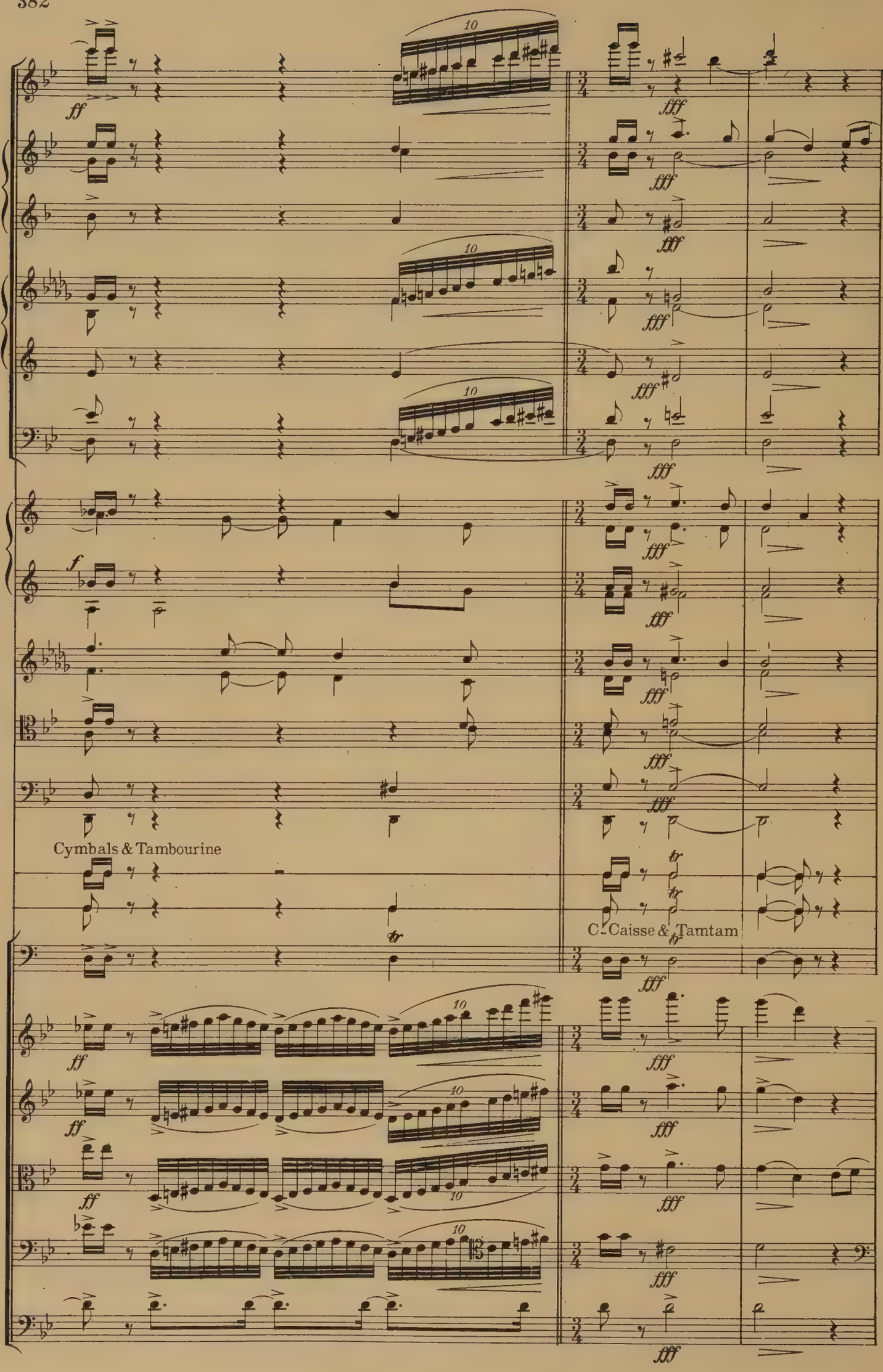
Piccolo col 1mo

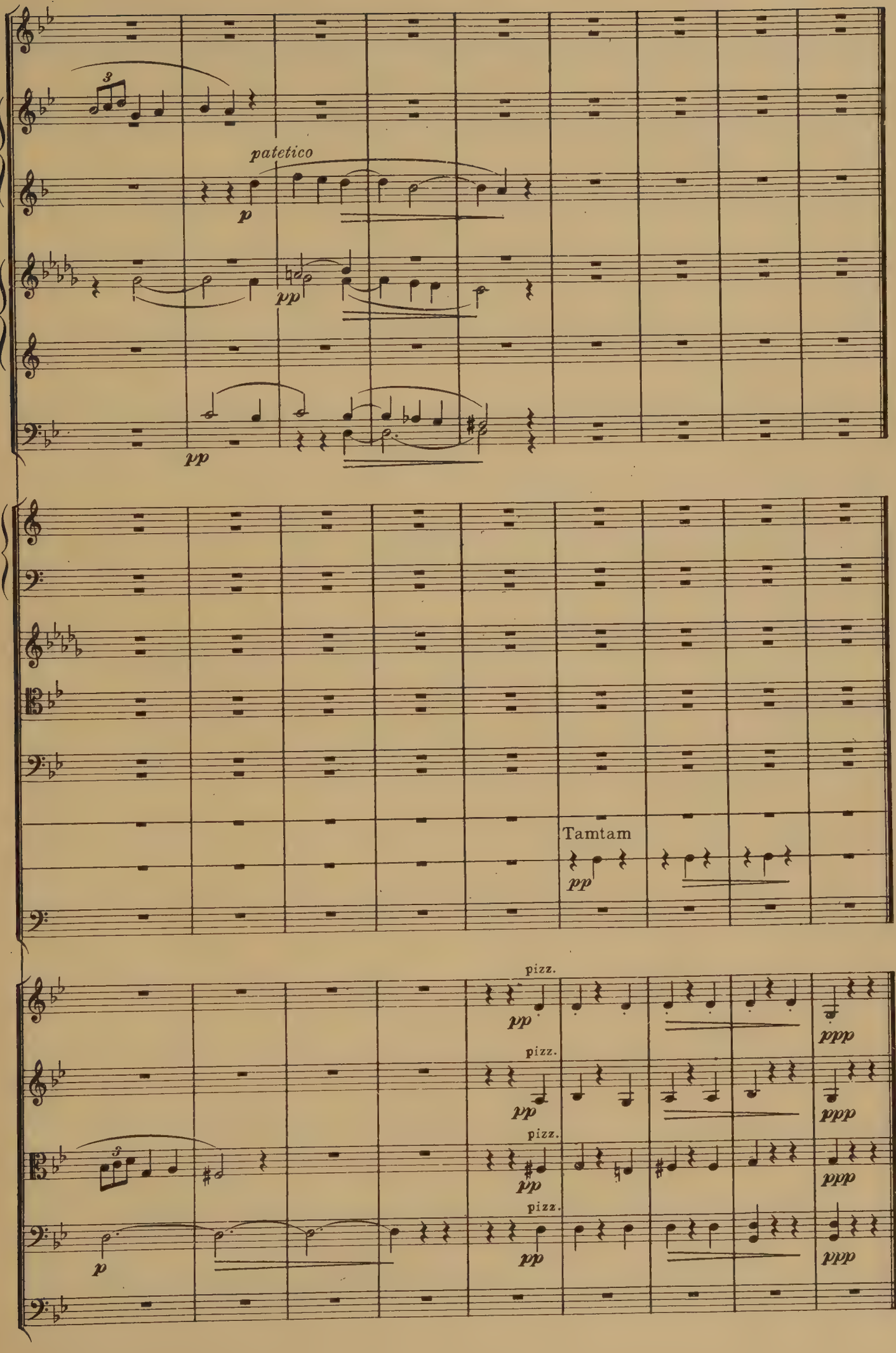



Cymbals
ff

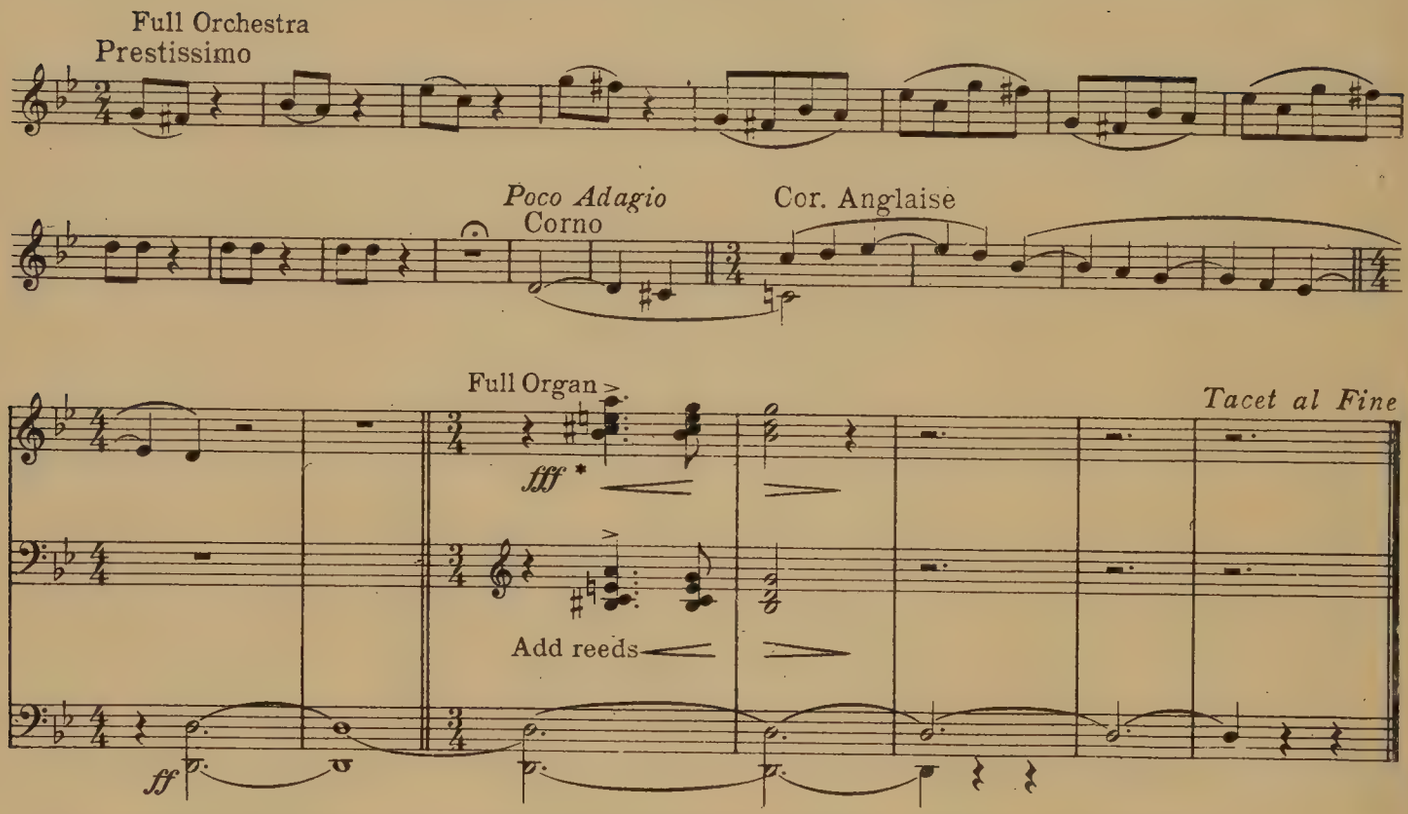

Prestissimo
Prestissimo
Prestissimo


Poco adagio (♩= 80)
Poco adagio
Tamtam
Poco adagio
Organ part on p.384
Organ part on p.384


Cymbals & Tambourine
C. Caisse & Tamtam


patetico
p
pp
pp
Tamtam
pp
pizz.
pp
ppp
pizz.
pp
ppp
pizz.
pp
ppp
pizz.
pp
ppp
p

Organ Part Finale to Attis



* *Use crescendo pedal through the chord in dotted quarters, then dim. to* ***pp*** *in next measure.*

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